the Link

Concordia University
Montreal, Quebec

Volume 9, Number 36
Thursday, March 9, 1989

Artwork by Irena Syr

AGENDA

The Agenda is a FREE service to publicise Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in,indicating AGENDA on the envelope. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m Wednesday for Friday's paper.

THURSDAY MARCH 9

Choreographer Dominique Bagouet, lecture-demonstration, 10-12 noon, & 2-4pm, TJ building rm 303, Loyola campus. Presented by the Dance Students Association.

Chemistry Student Association General Assembly, 1-2:30 pm, Hall-1053.

Scott Orloff, comedy at the Oasis pub.

Rummage Sale 2:30-6:30pm, St Georges Church Hall, 1105 Stanley St, opposite Windsor Station.

A Passion for the Planet, with Douglas Roche, 4-5:30 pm, Lonergan College, 7302 Sherbrooke St w, info 848-2280.

Concordia Jazz Guitar Ensembles, FC Smith auditorium, Loyola, 8 pm, FREE.

FRIDAY MARCH 10

Skating with blind children needs volunteers, 8:45-10 am at Loyola Rink. Bob Nagy 848-3587.

Ph.D. Program in Administration, with Martin Kusy. 10-noon, GM 403-3

Shared Supper Belmore House 6 pm, Pot Luck, behind Campus Centre, 3500 Belmore. 848-3588.

Anti-Racism Party- a benefit for Fred Bentley, $2, 8 pm, Basement 109, McGill Student Union Bldg, 3480 McTavish.

SATURDAY MARCH 11

Recital Heather Murray, horn, works by Saint-Saens, Schubert & Strauss, 8 pm, Loyola Chapel, FREE

SUNDAY MARCH 12

Jean-Pierre Leguay, titular organist Notre-Dame de Paris Cathedrale, at Redpath Hall, 3461 McTavish.8 pm. Works by Titelouze, Sweelinck, Leguay, Bach & Mather. Co-sponsored by the Concordia & McGill Departments of Music, FREE

MONDAY MARCH 13

Approaches to Media Education with Birgitte Tufte, 4:15 pm, Bryan 209, Loyola, sponsored by the Dept of Communication Studies.

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TUESDAY MARCH 14

Central America Committee meetings, 4 pm, P-203, 2020 Mackay. Info 848-7410

Political Statement in Art panel discussion, 6 pm, Fine Arts Building room 245, 1395 Rene-Levesque. Sponsored by the Fibres Students Association with Dept of Ceramics, Sculpture, and Fibres.

Sharon Carstairs on Meech Lake and Human Rights, 7:30 pm, Leacock room 26, McGill University. $2 students.

High Blood Pressure: Easy Questions and Hard Answers-with Mortimer Levy, Rm 232, Leacock Building, 8 pm.

Cantata by Anne Cameron, 8 pm, NDG Maison de la Culture, 3755 Botrel, info 872-2157. FREE

GENERAL

EMERGENCY LOANS-Short term loans, maximum $200 available Dean of Students, 2135 Mackay. Visit M-06 or call 848-3519.

LGFC Office is open everyday. Lesbians, gays and friends welcome to sit, study, talk, have coffee, etc. 2020 Mackay, # P102

Tim Zuck: Architectonics; & Kathleen Munn and Edna Tacon: New Perspectives on Modernism in Canada. Concordia Art Gallery- Hall Mezzanine, Feb 23- April 8. FREE. Mon - Fri 10am-8pm, Sat 10am-5pm. Info 848-4750. In the display cases- Peter Powning: Recent Ceramics-to April 8.

Hillel Volleyball 5-7 pm Mondays Birks Hall gym, Norris Bldg. Info 848-7492.

CUSA's First Annual Excellence in Teaching Award- do you know a professor that deserves an award? Deadline March 15. Nomination forms at CUSA offices (H-637, Campus centre basement) 848-7474/7440

Mt.Orford Ski Trip, Friday March 10, $25. Includes full day ski lift ticket, return transportation. Tickets at Victoria Gym, 1822 de Maisonneuve W. info 848-3860. Organised by Exercise Science, proceeds to Greenpeace.

Free Legal Aid clinic, Wednesdays 3-5, 2135 Mackay (Dean of Students off) call & make appt to ask questions- any legal problems for students & staff. 848-3517 Dean of Students Office.

Bi-the-way- Discussion group for bisexual women, every friday at the Women's Centre 7 pm. 2020 Mackay p-annex (downstairs) Info 848-7431 message for Elyse.

Debating Society meetings, Wed: H-333, 7 pm; Fri: H-625, 2 pm. Learn to debate and speak in public. Info 848-7412.

Free Writing Help. Having problems with a paper? Worried about the university writing test? Guidance services offers free writing help. Come by Hall-440 and sign up with a writing tutor.

Anti-Apartheid weekly meetings Tuesdays 7 pm, office hours 3-5pm, Tue-Thur, P-203, 2020 Mackay. Info 848-7474-message for Moe.

The Ecstacy of Rita Joe, by George Riga. March 8-11, & 14-18, 8 pm, Mor-

CLASSIFIED ADS

We do NOT take classifieds by phone. Rates: 20 cents a word for Concordia students, 25 cents per word for non-students and business ads. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's issue. Come to room 649 in the Hall Building, to fill out one of our painless ad forms. HOURS- MON-FRI, 10-5; Ads MUST be accompanied by payment, or they will not run.

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Black players called 'boy'

'Racist' referee riles Stingers

by Andy Riga

Black Concordia basketball players say a referee who repeatedly referred to Black players as 'boy' during a game last week should be barred from officiating Stingers games.

But Bob Philip, director of Concordia's athletics department, said he won't send a formal complaint to the Ontario Universities Athletics Association — the league in which the Stingers play — because white players were also called 'boy' by Ontario-based official Jimmy Orr.

During the Concordia-University of Toronto playoff game at Loyola Tuesday night, Orr was accused of biased officiating and racism.

"When I tried to talk to the ref, he wouldn't answer me and he kept calling me 'boy,'" said Dexter John, the Stingers' star rookie guard. "He said 'Get away from me, boy.'"

After the game, John followed the referee off the court but was restrained by teammates.

John said he didn't know who told athletics officials that white players were also called 'boy.' "I didn't hear him call any of the white players 'boy.'"

In the dying seconds of the game, with the score 86-86, an apparent foul on Stinger Michael Cohee was not called. This, along with other uncalled fouls, angered Stingers players. During the ensuing overtime period, Toronto pulled ahead of Concordia and won the game 108-96.

The Stingers have had problems with Orr and some other Ontario-based referees in the past, according to John.

"When we go over to Ontario, referees — and even players — sometimes call us 'boy,'" John said. "I think we should do something about those guys. They shouldn't ref any more Concordia games.

Alan Cox, another Stinger player, said although he didn't have any direct contact with Orr, he did overhear the referee threatening John. But he said he didn't hear about Orr calling any white players 'boy.'

"This is the first I've heard of that," Cox said.

Stingers coach Doug Daigneault said he will hand-deliver a formal letter complaining about the official's behaviour to the Ontario refereeing association.

"We were disappointed with some of the officiating and some of the statements made at the end of the game," Daigneault said.

He said he didn't protest the behaviour of the official during the game because his players didn't tell him about the incidents until later.

According to Philip, the department looked into the allegations and was told by white Stinger players that they were also called 'boy.'

"We found that the ref was calling white players 'boy' as well," he said. "If we thought (racism) was the case, we would make sure that the ref had action taken against him."

"I think the referee should have some respect for university-level athletes if he expects to get respect back," Philip said.

Coach Daigneault has been criticized for quotes attributed to him in the *Montreal Daily News* the day after the incident. Daigneault is quoted as saying, "The worst thing to happen to a black boy is to have a referee call him 'boy.'"

Bobby White, founder of the Westend Sports Association — a community group that works with Montreal's Black youth — said Daigneault's 'boy' references were just as bad as the referee's.

"It's ridiculous, he just reinforces what the referee said," White told *the Link*.

But Daigneault said yesterday that he was misquoted in the *Daily News* story.

"I told the reporter 'The worst

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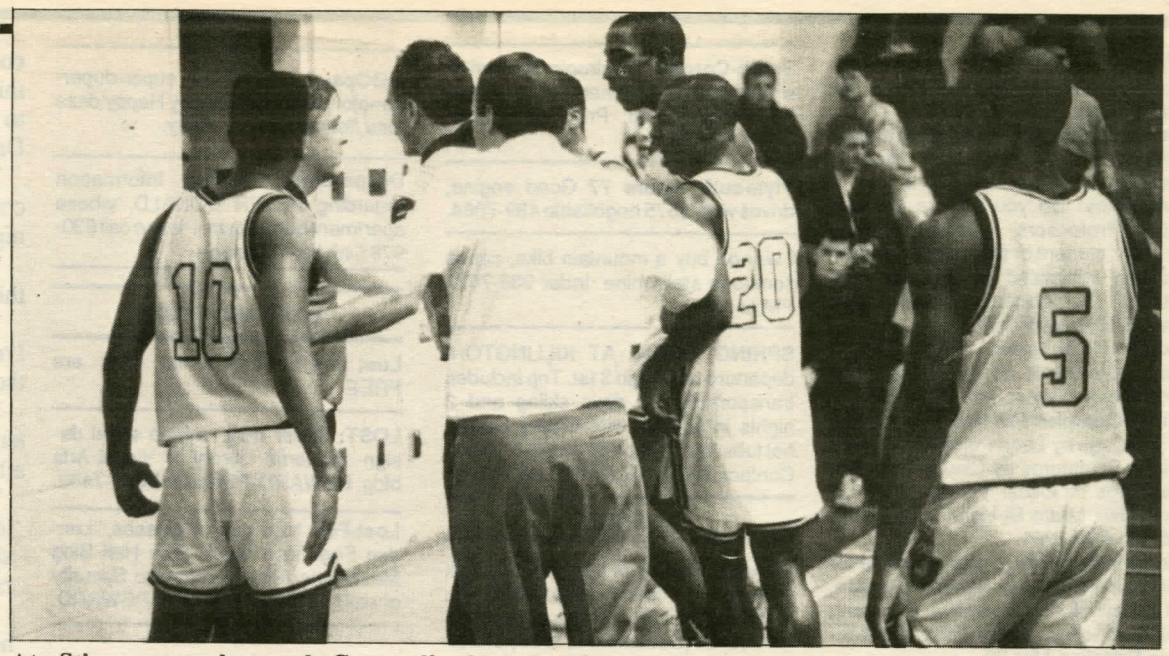

At a Stingers game last week, Concordia players confront a ref who repeatedly called Black players 'boy.'

Referendum: March 21,22 and 23

CUSA does QPIRG shuffle

by Hildy Johnson

The on again, off again QPIRG referendum is on again. Maybe.

CUSA's judicial board cancelled the referendum Monday because of campaign irregularities, but was forced to backtrack the next day after a two hour meeting with representatives from the student advocacy group.

A referendum was scheduled to start Tuesday to decide the funding of QPIRG.

The referendum is now tentatively scheduled for March 21, 22 and 23, pending confirmation from the CUSA board of directors and co-presidents.

Judicial board chair Lynn Calliste came under fire during the meeting attended by a dozen QPIRG members.

She said the board was forced to cancel the referendum due to "procedural errors from the elections office."

"Under the voting provisions of the judicial standing order, the referendum was cancelled for two reasons," a defensive Calliste told the meeting.

She said under referendum rules, public meetings were supposed to take place to set up 'yes' and 'no' committees. Locations and times of polls were also to be published in both student newspapers prior to their opening, but only the dates of the referendum were advertised.

"Where would the polling stations be? Students wouldn't know that," said Calliste, who admitted that the CUSA made errors in the handling of the referendum.

The cancellation of the referendum came as a shock to QPIRG member Ken Huck, who took part in a rigorous campaign which saw both campuses plastered with 1,200 pro-QPIRG posters.

"Some elistist person or persons out there is obstructing the right of the students to vote and establish there own PIRG," Huck said.

In a Feb. 13 letter sent to CUSA board chair Scott White, QPIRG reminded CUSA that, "the constitution indicates that a student-initiated referendum must be held within 30 days of submisssion of a petition calling one."

Huck doubted whether CUSA even knew about the upcoming referendum.

"No one has officially acknowledged the letter or responded to it," Huck said. "If someone cancelled a student-initiated referendum and it was QPIRG that initiated it, we should be told."

Calliste said QPIRG was only informed of the cancellation a day before the referendum because that was when the judicial board's decision was reached.

"We are trying to do this as expediently as possible to make this as least damaging as possible," said Calliste.

Calliste said the cancellation may prove to be beneficial to QPIRG in the end. By spotting the procedural errors and cancelling the referendum, CUSA may have avoided the referendum being contested and possibly annulled afterwards, she said.

"The chief returning officer is responsible," said Calliste. "But the judicial board is answerable. I have no qualms about admitting that errors were made."

Photo by Ita Kendall

Students will decide the fate of Concordia's QPIRG on March 21, 22 and 23. Maybe.

Concordia technicians finally sign contract today

by Link newsstaff

After two years of negotiations, Concordia's 107 technicians will sign a contract today that will raise some salaries by as much as 45 per cent, union officials said this week.

Union president Kai Lee said the Concordia technician's union (CTU), which has been without a contract since June 1987, was pleased with the results of its efforts to achieve wage parity with technicians at other Canadian universities.

"The union approved a contract at the last general assembly," Lee said. "Practically everyone will get raises."

The new salary or "step system," will take educational and work experience into account when deciding salaries, Lee said. The union and the university also agreed on overtime conditions and health and saftey measures, he added.

Under the old contract, technicians at Concordia with a CEGEP degree and two years of experience could expect a starting salary of $18,672 a year. After 10 years of experience they can expect to earn $33,473.

Lee said he could not disclose new salary figures.

Link Staff meeting
Friday
two o'clock sharp – everyone welcome

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rice Hall Theatre, 3485 McTavish, $4 for students. Info 398-6578.

Decision Science(DESC 243) tutorial services will be held every friday & saturday 12-2 pm, Hall-535-2

Advocacy: Do you have a problem with: Professors, grades, exams, another student or the administration? Feeling victimized or sexually harassed? Our student advocates can help. CUSA 848-7474.

Lucien Kroll: Motifs, 16 fevrier au 12 mars, Centre de design UQAM, 200 Sherbrooke Ouest. Info 282-3395

Canal Complex Exhibition- Sculptures & paintings by Leon Perreault & David Pirrie; Sculptures by Claude Hamelin; Paintings by Oscar Varese. 4710 St-Ambrose, Metro St-Henri. until March 28.Info 935-1291.

Nomination Forms now available for Graduate Students General Election, at Office of Administrative Assistant, 2030 Mackay, 10am-5pm. Nomination Deadline Mar 29.

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Wanted: Copies of the following Link issues: * Number 6 (September 23, 1988) Special Sports Supplement * Number 23 (December 5, 1988) Christmas issue H-649/ 848-7405. Ask for Francesca or Minty.

PERSONALS

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OOOps- I missed the super-duper-Langford birthday!! Happy Happy daze Lisa, love & xoxoxo Patty.

Desperately Seeking Information regarding PETER DONALD, whose apartment burnt down. Please call 630-9787 nights—Mason—

LOST AND FOUND

Lost and Founds in *the Link* are FREE

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Lost-Feb 13,a pair of glasses, 'London Fog', in a black case Hall Bldg Mezzanine. Please return to Security or call me, Paul, 939-1029. REWARD.

see Women's Listings ∞ page 20 ∞

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thing to happen to a Black *player* is to have a referee call him 'boy,'" Daigneault said.

White also criticized the way the coach handled the situation on the night of the game.

"The coach should know everything that's going on," White said.

"If I'm playing for a coach who I respect, I would tell him that what the referee is doing."

He said the coach should not have allowed the game to continue after the incident occurred.

"The coach is supposed to protect you," White said. "The players shouldn't have to bother with that racism bullshit."

"Why didn't he say, 'Hey ref, he's not a boy, his name is Dexter John.'"

See page 27 for full coverage of the game.

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Celebrating

International Women's Week

photo by Barbera Davidson

photo by Janet de Paiva

photo by Janet de Paiva

photo by Janet de Paiva

photo by France Desilets

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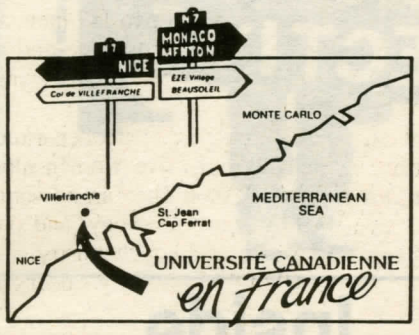

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Rebogge petition given to Kenniff

by Francesca Lo Dico

Rector Patrick Kenniff refused Monday to meet with five Concordia students who wanted to deliver a petition demanding he take decisive action against the editors of the Rebogge.

The petition was started in December by students who were angered by the November issue of the university's engineering student newspaper. In that edition, the Rebogge published personal attacks on two students and contained sexist and homophobic material.

On Thursday, a board set up by the dean of engineering and computer science, will begin hearings on the affair.

"We really wanted to see 'Mr. Rector,'" Les Tager told Kenniff's executive assistant, Catherine Mackenzie, as she dumped the 250 petitions on a desk. "Tell him this is just the beginning — we're very mad."

Tager said they have been trying to get an appointment with the rector since January, but their efforts were ignored.

"I can't believe he didn't have 10 minutes for such an important issue," Tager said.

"When the Rebogge came out, I was livid. It is totally degrading," she said. "They have no right to single out and publicly ridicule someone's lifestyle, preferences, politics. How could they ridicule things that we work so hard on and then say 'it's just a joke."

Mackenzie told the five students that Kenniff could not meet with them because as the rector he must remain neutral. When the hearings are over, the rector will have to act on the board's recommendations, she said.

"The rector has to keep a distance," Mackenzie said. "I know that people don't like that explanation, but we can't identify him with either side."

Tager said the rector is just making excuses because he wrote an open letter to the university about the Rebogge following its publication. In the letter, Kenniff said the paper "disgraces the Faculty of Engineering and Computer Science." He also said "it delivers text tainted with sexism, racism and bigotry."

Kenniff could not be reached for comment this week.

The Rebogge "Special Bev and Minty" issue contained derogatory references to Minty Fownes and Beverly Wray, two students who had submitted letters to the Link in November complaining about an Engineering and Computer Science Students Association (ECA) poster, which they said contained homophobic and sexist references.

Fownes and Wray, the two students who were personally attacked in the newspaper, lodged complaints under the university's non-academic Code of Conduct at the end of November.

"The petition really helped us," Fownes said. "It made us realize that we are operating from a broader base then we thought ever."

Four university groups — the Concordia Women's Centre, the Women's Collective, the Lesbian and Gay Friends of Concordia and the Lesbian Collective — have also brought charges against those responsible for the Rebogge.

ECA president Paule Chabot defended the Rebogge this week, saying that although some of the material published was "bad," some of it wasn't.

"I'm not offended by it (the petition)," she said. "It's their position."

Rebogge editors, Daniel Carrier and Perry Stamatiou, have refused to comment.

photo by Janet de Paiva

A petition was delivered to Rector Patrick Kenniff Monday, but he refused to meet with the students.

Faculties are male-dominated

Few women in upper echelons

by Anouk Hoedeman

Despite Concordia's reputation as an open-minded institution, women are in short supply in the university's faculty and administration.

They occupy no more than 13 of the 65 administration posts, make up 42 per cent of the limited-term and part-time faculty, and hold only 16 per cent of all tenured teaching appointments.

But the disparity between the number of women and men in the upper echelons of Concordia seems to stem not from overt discrimination against women, but from more complex and deeply-rooted social problems, according to psychology professor Tannis Arbucle-Magg.

"We have all been brought up in a society with certain stereotypes," said Arbuckle-Magg. "Administration and faculty are traditionally a man's field. So people might unconsciously expect the man to occupy such a position."

A look at faculty statistics proves her point.

While library studies, contemporary dance and leisure studies are taught almost exclusively by women, traditional male domains are dominated by men.

The faculty of Engineering and Computer Science has only eight women compared to 147 men, and the faculty of commerce and administration counts 36 women among 187 men.

The Political Science department includes only five women along with its 35 men. There are no women in Physics or Geology, and only three are teaching chemistry.

All of the university's deans are men.

"Women get less credibility. It's harder for them to prove themselves," said Elizabeth Morey, coordinator of special projects in the rectors office.

"People hire in their image and likeness. They want someone who fit into the team. Men are the traditional administrators so they naturally hire more men."

Audrey MacPherson of the Women's Centre agrees.

"Academia has been a man's field for a long time, as has religion. And Loyola was founded by Jesuits, so naturally the university is male-dominated.

"Also, women were never encouraged to go into higher education, so there's a smaller pool of qualified women from which the administration can draw."

Dean Swamy of engineering says not enough women are going on to graduate studies in engineering. "I wish there were more qualified women we could hire."

Although Arbuckle-Magg said the number of women getting their PhDs is increasing, she said she didn't "notice any change in the number of women at any level in the faculty and administration."

She said childrearing is one factor that partially explains the situation.

"I have done a balancing act myself, raising kids, teaching, and researching. You have a lot of demands on you and it's hard. But children have to come first to some degree."

Moray agreed. "Systematic discrimination exists. Women get penalized for taking time off from their careers to raise children."

"It's an extremely complex issue," said Arbuckle-Magg. "Society must break down stereotypes. We have too change some very fundamental ways people think. Not just men, but women too."

Harassment policy being revised now

by Anouk Hoedeman

Filing complaints about sexual harassment at Concordia will be easier once the university implements its new sexual harassment policy.

Under the new policy, which should be finished by April, complaints will be channelled to a special university committee.

"A formal complaint system will be set up outside the code of conduct," said Isabelle St-Martin, Concordia's policy and education advisor on sexual harassment.

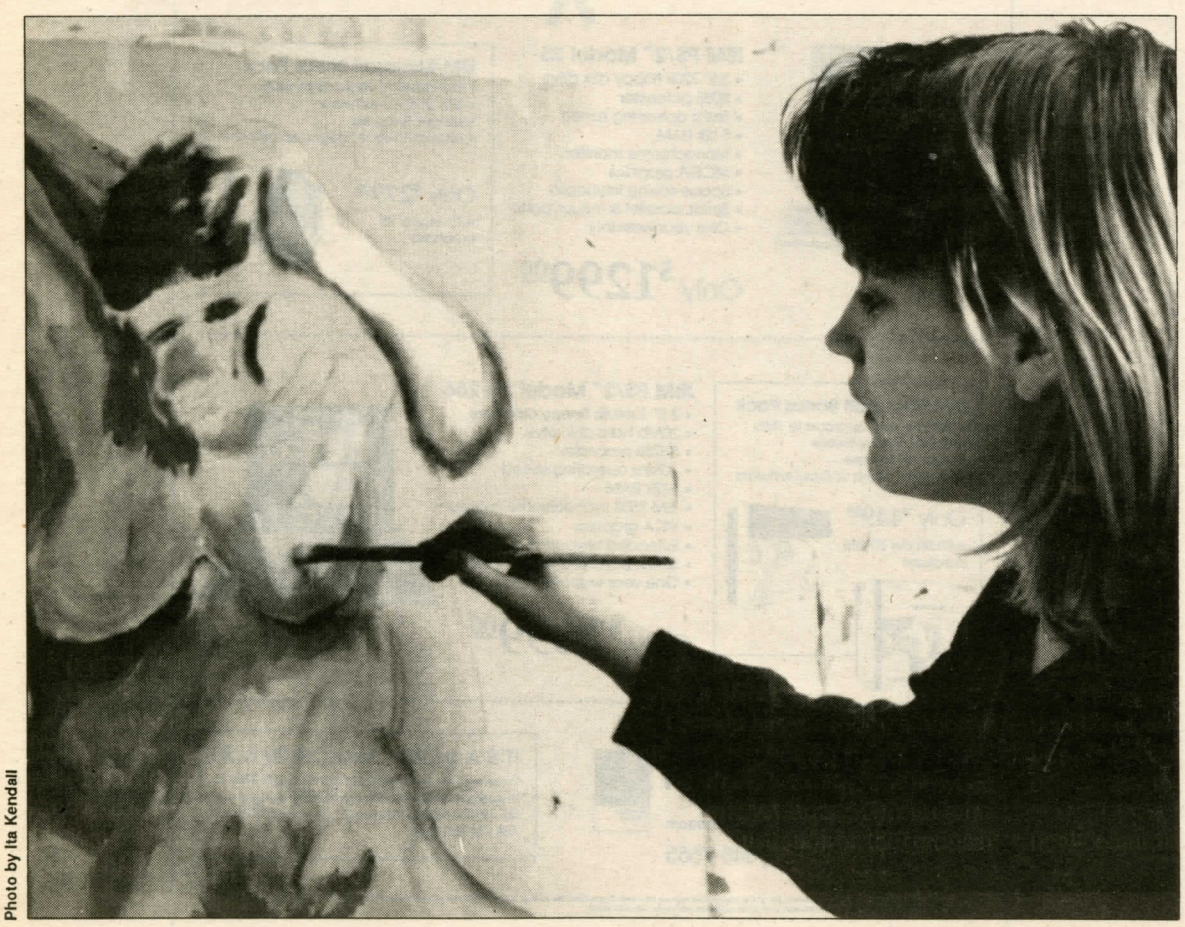
Members of the university community will be able to lodge a complaint with two sexual harassment officers who will investigate the case and decide what action to take. The most severe sanctions could call for suspension or expulsion if the harasser is a student, and dismissal in the case of staff members.

With less serious complaints, the committee could either request an apology or impose some form of community service. Before being enforced, the policy will have to first be reviewed by students and staff.

"We want to get a general consensus," said St-Martin. "Once everyone agrees on the policy, we'll submit it to the board of governors."

The committee would then continue to meet to revise the policy, and then launch an education campaign to make students and facutly aware of the new policy, according to St-Martin.

"People should keep their ears open for further news, because we'll be consulting them," she said.



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Concordia University
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Volume 9, Number 36
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the Link

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continued from page 7

facing stress at her new job, but there is no place she would rather be.

"I find Concordia extremely frustrating," she said, "but I suppose any emotion is better than none."

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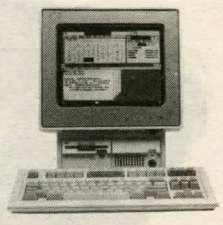
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Erika Justmann

Helping others help themselves

by Mike Orsini

Erika Justmann is one Concordia employee who refuses to rest on her laurels.

For two years Justmann, the head of visual media resources, has been working with Project Chance to lessen the burden many young unwed mothers face today.

Project Chance is a non-profit subsidized housing complex for 23 young mothers between the ages of 18-30 who are enrolled in full-time academic or vocational programs.

Candidates for the housing project must have clearly defined academic goals and show a willingness to become autonomous of welfare dependence. "We want to break the welfare cycle for women," the seven-year Concordia veteran said.

Justmann also said a woman should not be discouraged from attending school because she has a child.

"I don't think keeping your child should be a pejorative decision (make your situation worse)," the Iowa-born woman said. "I want to be able to give these people an opportunity."

When Justmann isn't working with Project Chance, she's busy with her full-time job at the university. Most of her day is composed of calling different outlets to buy media material for courses.

"I'm fortunate I'm not on the frontline," she said.

Justmann said her job is satisfying professionally, but leaves a void which has to be filled. "I get satisfied on an emotional level with this project," she said. "I'm meshing my own personal interests."

Apart from her work with Project Chance, Justmann also sits on the board of the Quebec Drama Festival and has worked on the sexual harassment committee. She is currently involved in the making of a video on sexual harassment with Elizabeth Morey, the Rector's special projects coordinator.

"I'm fortunate that I've never had to encounter it (sexual harassment)," she said. "(But) I don't think it has a place anywhere."

The McGill education graduate is anxious for the July 1989 opening of the housing complex, slated at the corner of Guy and St. Jacques streets.

Erika Justmann, Concordia's head of visual media resources, uses her spare time helping unwed mothers.

Faye Pennell

Carving out a new future

by Mike Orsini

Eleven months ago, Faye Pennell took the plunge.

After a 10-year stint as a Concordia secretary, the New Brunswick native decided to trade in her pen and paper for a hammer and some cheap nails, becoming the university's first female carpenter.

Pennell said she didn't despise working as a secretary, but knew her life's goal wasn't to sit behind a desk. Before joining the journalism department two years ago, Pennell worked for the political science department and libraries.

"I never saw myself with a career as a secretary," she said. "All that time a very strong hobby for me was carpentry."

When Pennell learned of an opening at physical plant for a carpenter, she was excited but hesitant. After some coaxing from her friends, she decided to go for broke. "My friends were telling me 'you have to apply for this job'," she said. "I rode on the momentum of others."

Upon learning she was hired, Pennell knew that as the only female in a male-dominated workplace, there would be problems of acceptance from her coworkers. Surprisingly, she said, some of the men have been showing signs of support.

"I have had no overt problems with sexism and harassment," she said. "But every once in a while, it hits me that this (being the only female carpenter) is hard."

She said some of her male coworkers don't want to accept her as a woman performing what is termed a "man's job."

"I'm kind of genderless and sexless to them," she said. "They don't want to know me as a woman. I want to do the job as Faye."

Pennell admitted some of the snickering she's heard bothered her, but said she that one day she "let them have it."

"My being there is forcing them to unlearn something they've believed for so long," she said. "A lot of them won't (unlearn it)."

But Pennell said she had no qualms about taking this job over a man and forcing the men to confront their archaic notions.

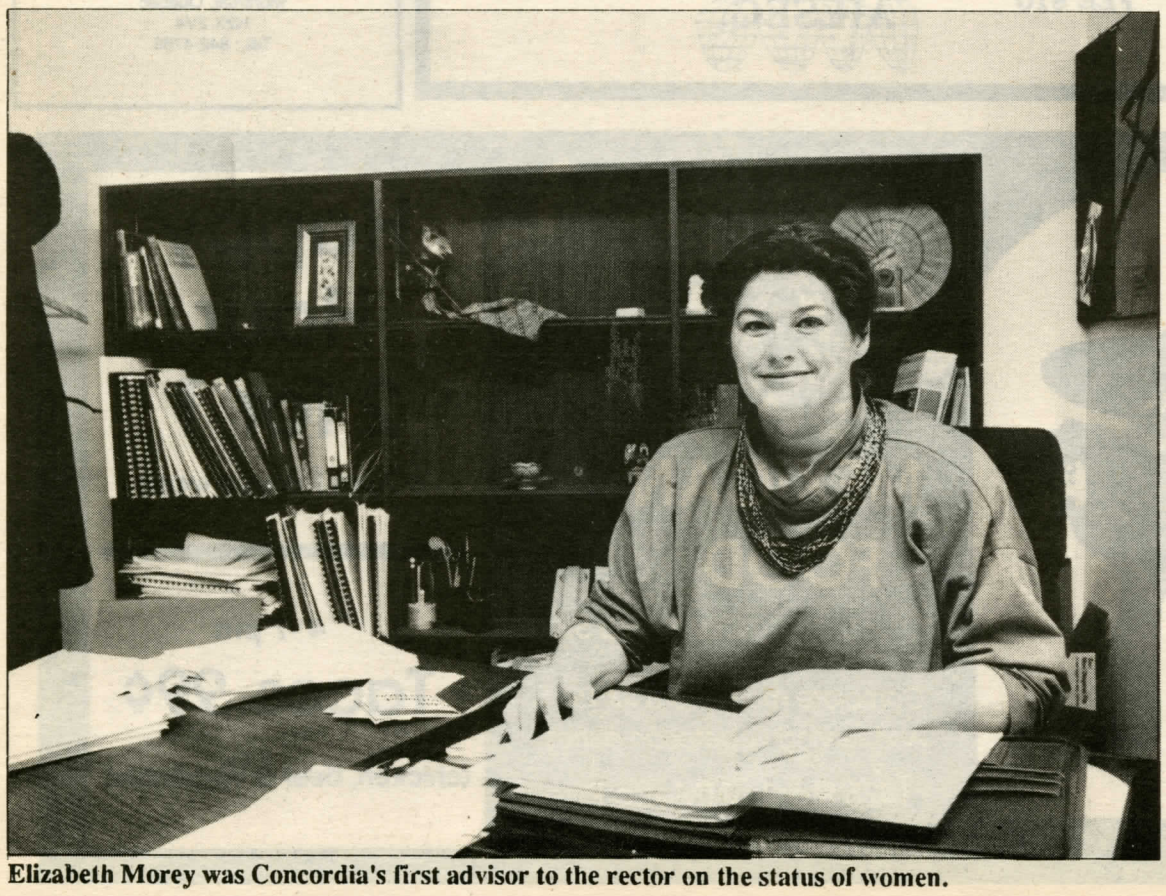
"I was the most qualified for the job," she said. "I had the most experience."

Being able to set this precedent for women at the university is a clear sign of good things to come, Pennell said.

"I feel very positive about the status of women at Concordia in a major way," she said. "The university has turned itself around."

While she is very happy at her new job, Pennell said she is not always sure who is really enjoying this new-found success. When other women see her working hard and standing tall, she said, they look on with pride and sometimes amazement.

"I think a lot of other people are getting more of a kick out of it than I am," she joked.



Elizabeth Morey was Concordia's first advisor to the rector on the status of women.

Elizabeth Morey

Improving the status of women

by Mike Orsini

Elizabeth Morey never thought a degree in French literature would land her a job as Concordia's advisor to the rector on the status of women.

But in 1985, Morey, who has been working at Concordia for 10 years, was hired by the university to improve the conditions for women at the university.

In 1984, after serving for five years as Concordia's international students advisor, Morey took a much-needed break. During her time off, she was one of Canada's representatives at the United Nations conference on women in Kenya.

"The conference was bringing the whole world of women together in the same place," the Ottawa native said. "This was a high point in my life."

Upon her return to the work force a year later, Morey learned of the new position being created in the university. She applied and got the job.

"My job was to take a look at all the areas in the university and improve the conditions for women," she said.

Morey said she is proud to be working for an institution which is beginning to make great strides.

"There's a whole new openness and direction at Concordia. It's different from mainstream universities."

"I find it exciting to be working for the underdog."

While she admits there are problems of communication and bureaucratic red-tape in the university, Morey said more groups are beginning to air their concerns. "There are a lot of feminists at Concordia," she said. "And they're beginning to be more verbal."

Her 10-year stay at Concordia has been a very interesting one, but not without its share of problems.

"You either do the job as a bureaucrat or do it completely, as I feel more comfortable."

She also stressed the importance of understanding the differences between men and women. "I think men and women are different cultures," she said. "We have to accept these differences."

Last November, Morey became the rector's coordinator of special projects. Until a replacement is found, she will hold both positions.

There is no doubt Morey will be

continued on page 8

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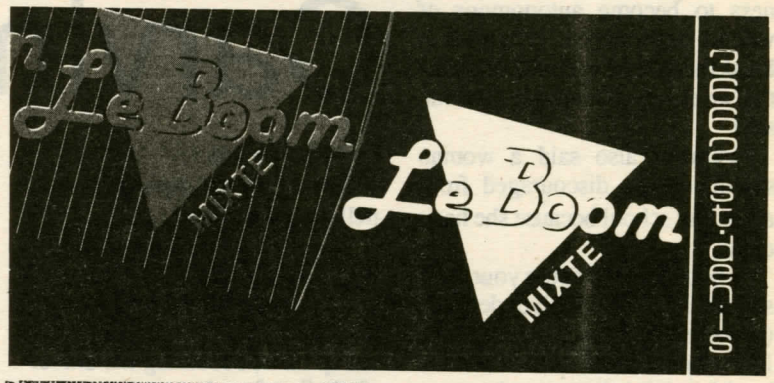

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Comment

Getting off on sexploitation

Photo by France Desilets

by Martin Dufresne

You start out wanting to know what all the fuss is about. 'Archie' comics set you up for The Game: deceit, conflict, stereotypes. And there is sexual curiosity. Adults snicker about achievement and disease, dating and pregnancy but they hide the everyday pleasure. Maybe because it's so often everyday intimidation and anguish. So like most kids I started out leafing through dictionaries, art books, photography magazines, looking for information, finding "nudes."

Jeffrey lived next door and his wealthy non-Franco-Catholic father actually subscribed to *Playboy*. Sexploitation ruled the coffee table, maybe a binding agent given the rising divorce rate. Bucking my own religious family, I borrowed piles of back issues, dutifully reading every article and every ad to rationalize my jerking off over those pictures. Such a sucker...Although I was into Sartre and Camus at the time, I really fell for the "Playboy Philosophy": Hefner's endless glorifications of all-out individualism, the Penis as Self and Self as Penis ...growth at all costs...

I was making a bit of cash babysitting evenings around Outremont in ritzy houses and, after sampling the bar, I would hunt for the pornography. Everyone had some. It was usually in the 'master' bedroom: artsy 'testimonials' allegedly written by women on how they enjoyed being tortured or sold...Judges, politicians, lawyers: they all relied on *Histoire d'O* or *Emmanuelle* to keep the wife in line and get it up, stick it in or whatever it was they did. No wonder the system can't seem to curb rapists and child molesters: the men running it *get off* on sexual violence.

And I can testify on why date rapes are so common. By the time I was ready to date, actually speaking to women, I had been fed thousands of pages of such 'testimonials,' along with jokes and cartoons on how to treat women, what they REALLY liked. I was really dealing with pictures, zillions of breasts, buttocks, fantasies or oral sex — very big in the sixties, before the violence became more explicit. I expected long drawn-out multiple orgasms with women babbling deliriously, thanking you as they fainted or died in blissful exhaustion. Primed by this stuff, I actually assaulted the first woman I took to a prom, feeling absolutely entitled to her putting out.

These expectations didn't come from conversations with the guys. Porn taught me everything I 'knew' and taught me how to make it real. The woman I was chatting to had no idea at first she had to measure up to the dozens of pets, playmates, bunnies, pieces of tail I had pored over and fantasized about this past week. They are called 'fantasies' but they sure become real and sink deep when you orgasm to them day in and day out for years. Nobody acknowledges the jerking off.

Hefner, Guccione and Flynt are supposed to be such 'liberators'...What a joke! They merely built empires on men's envy and hatred of women, building up these feelings for added profits. They would never dare admit that the Average Playboy Reader spends his evenings choking the chicken, giving up on a love life. Their sexual scenarios pick up on the guilt and envy, offering violence and cynicism as solutions. As in rape, penises become weapons to punish women with, sperm is something filthy to soil their too-perfect bodies. I really believe that porn turns men into fetishists, hooked on overpriced media, with knee-jerk reactions to any woman.

During the seventies, I saw it getting worse with children carefully turned into sex objects, rape made trendy, old women ridiculed, pornography creating a brotherhood of man against women and children. The message is that only men count. The only women you end up 'relating' with are other males' fantasies. What a sick trip! Millions and millions of young men inheriting the warped sex problems of aging, overweight US mafia 'producers.' Kids enticed away from what women want to share, into what 'models' become forced to sell or act out for guys with glazed eyes but extra money. Prostitutes can tell how cruel and dumb 'consumers' can become. Personally, I ended up juggling pseudo-affairs rather than work at solving problems in the relationship with the woman I loved more than anything.

The pornocrats make sex into a ritual, like those stag parties for the groom: they stick you with prostitutes or a view of women that makes all of them prostitutes, in order to show you how it's done, how it must be done, which they call freedom. I ended up with fixations on breasts and fellatio, a model of relating where I would mentally lie back and get off on women 'doing' for me, working at my pleasure, even brushing floors by hand, that sort of thing. A regular boss.

Even in the best relationships, with a woman I cared so much about, I found myself unable not to sometimes swamped by my backlog of rape-and-murder fantasies, straight out of the classiest 'erotica.' I found it almost impossible not to think of her as someone, some thing to control, like all those Hugh, Bob and Larry had been pimping for me all these years, and went on providing in new high-impact medias: rock videos, cassettes, telephone sex. Owning all that flesh and attention, I didn't have to compromise. The relationship died, as others had.

Still, being in love with a feminist had opened my eyes to the very real rapes, murders, to the real lives of sexploited women such as Linda Marciano who wrote this book, *Ordeal*, about the still-famous *Deep Throat*. I read Andrea Dworkin and her passion blew the lid on my secret fantasy garden. It was a fact that women, children I loved weren't safer with me than with any man. I could objectify and use ANYBODY, the feelings were there. And the damage was everywhere. Every woman I have known these last ten years has survived some form of male violence: rape, incest, battering, the criminal negligence of doctors, sexual harassment. To discover the scars of silicone implants on women I respect, knowing this has been done for my viewing and fondling pleasure...And to think that most guys whine that THEY are the ones exploited by the sex 'trade!'

I had kept ONE issue of some porn mag to fall back on. I threw it out, then tried to talk with other men about sexism, showing them the violence. I found out women's lives don't count unless it's a turn-on. They'd only care if I could prove it did something to MEN. And don't we know what it does to men, for men? It still could do it for me.

Yesterday, I saw some pimp on the street carefully slap around, terrorize a woman he was slowly walking somewhere despite the tears. And the other day, a friend of mine saw a big man throw another woman in a car like a bag of dirty laundry. She called for help, confronted him. Turns out he was an off-duty cop, claiming to be 'making an arrest.' Colleagues wouldn't hear of intervening. I didn't even dare walk up to the pimp.

Hurting and scaring women out of their lives is now everyday matter, it has moved from perverse to sexy to normal. A male privilege, a male trait. Why should they keep it from video stores and magazine stands when it is happening all over? Battered women tell of being tortured 'by the book,' the guy coolly acting out video and magazine 'fantasies.' And why should the guy be sanctioned when his depanneur owner goes on renting the same videos to his son? And remember that it's the only sex education he's getting, with parents and school boards still playing ostrich about men's current sexuality.

So perversion is normal. What is now perverse is to NOT buy your sex life if you're male, to NOT sell out to male fantasies if you're female. Try convincing friends of either gender to NOT go see a film because of its drawn-out rape and terror scenes because it is otherwise misogynistic. And almost all are. All that 'noveau porn' in repertory cinemas or those thrillers, feeding our sex fears...

There is my ten-year old daughter. Who is going to move on her first, acting out a Guccione/De Palma/Hamilton 'fantasy'? The porn kings are targeting children as the 'last taboo,' calling child molesting a 'lifestyle option.' Someone will get to her. Someone may already have. This makes me sick, afraid, angry. But I see the federal government being bought off by the industry's spokesmen, civil libertarians defending the war against women. I can stay away, they won't. It's not personal, it's social.

So what can you do? Me, I go out with liquid soap in a palm-sized plastic bottle and I squirt it on the porn stands, wetting the magazine covers to freak out buyers. "Gasp! Has this been used already?"...Or I nonchalantly tear off a few covers, personally cutting into Benjamin News' profit. I hope that Benjamin's children call him a pimp to his face over some Sunday dinner, out in Westmount. It's time pimps were called pimps. I also write this and try talking to men. Sometimes, it feels like walking out of a time machine in Berlin, 1938 to try and get Germans to feel some compassion for Gypsies and Jews. Is there freedom of speech against a $12 billion-dollar industry? Sometimes, I don't know.

Martin Dufresne is a member of Montreal Men Against Sexism.

Bulimia self help group

Food: a metaphor for love

by Annie Seattle

What if you offered a bulimia support group, and nobody came?

Kathleen Hewitt-Blackie, coordinater of a bulimia support group at Concordia, is puzzled as to why only three women showed up at the women's center for the first session of the new program last Friday.

"I can't figure it out," says Hewitt-Blackie. "Maybe there was a problem with the way the program was advertised, because there are a lot more than three bulimics at Concordia."

She's right. According to the National Eating Disorder Information Center at Toronto General Hospital, approximately 12 per cent of women between the ages of 14-25 suffer from bulimia, an eating disorder identified by periods of uncontrollable binge eating folllowed by some form of purging to rid the body of the unwanted calories.

Purging methods include vomiting, periods of fasting or excessive excercise and laxative abuse. There are serious side effects to purging. The most common are erosion of tooth enamel, digestive problems, and the depletion of potassium which is particlarly serious because it can prove fatal. Potassium is a necessary mineral that regulates heart functions.

"I knew there were serious side effects to my vomiting, but I never took it seriously because I always looked healthy.," says Mary, a Concordia student who has been bulimic for about five years says.

"My therapist once asked me to describe my life at age 30. She said that I might not make it, that I could die of heart or kidney failure. Mind you, I look perfectly healthy. It scared the shit out of me. It made me take a good long look into what I really valued in my life./"

Mary is young, pretty and ambitious. Nobody would ever suspect that she had this problem, and she is terrified of being "found out." She avoids closeness with others because it would threaten her relationship with food, which she uses to symbolically fill the void in her life.

"Food is often a metaphor for love," says Hewitt-Blackie. "The bulimic is trying to stuff herself with love. The purging is a result of not being able to embrace these experiences as her own, and to get rid of the guilt and unhappiness that she feels in her life."

Mary says she finally sought help "because I couldn't handle this disparity of the image I was projecting to the world and what I actually felt about myself. I felt like I was being torn in half, which made me even more destructive. And yet, outwardly, I looked so normal that there was no way I could have told anyone 'Hey, I'm bulimic.' I didn't feel like anyone would understand."

"Bulimia is a right of passage," says Hewitt-Blackie. "It means confronting honesty. The bulimic who seeks to get better must confront her true self - she'll get to the point where she can no longer live in the lie."

Therapy for bulimics takes many forms. There is hospitalization, cognative therapy and psychoanalysis, group therapy - some of it is very affordable.

"My sessions work out to about three dollars each,"says Hewitt- Blackie. "I take a feminist-spiritual approach. The problem with traditonal cognative therapy is that it is male-oriented, yet bulimia predominately affects women. How can a man crawl into a woman's psyche and understand how she feels?"

Traditional cognative therapy might also help the bulimic control her behavior, and understand the dynamics behind it, but it doesn't deal much with the feelings that the bulimc woman experiences.

"These women are already cognicent. They can logically figure it out. What they need is to experience their feelings. They already live in their heads. They need to come back and live in their bodies, and experience what it's like to return 'home'," says Hewitt-Blackie.

Mary took part in a group theraphy program years ago.

"I really needed individual therapy, though. I felt that I needed more time to focus on my own concerns," Mary says.

Photo by France Desilets

"But it's a personal thing — everybody's experience is different.

"It's hard to change. I know this is gross, but bulimia can be wonderful. It's the ultimate 'fuck you!' to all the Jane Fonda's of the world. It's like, I'm gonna eat whatever I want and still be thin! But it doesn't work like that. You can die from bulimia."

Hewitt-Blackie says that women who stop the binge/purge cycle believe that they are going to gain weight. However, many of them find that they "have never been more normal in terms of size and shape."

Hewitt-Blackie offers a support group at the Concordia Women's center on Monday mornings. For information, call 937-9590. Prem Nartan, who also conducts bulimia therapy sessions in Montreal, can be reached at 277-4009. Health Services at Concordia also offers information and referrals for women with eating disorders.

Barbie dolls we ain't

Women come in all shapes and sizes, although the images of women in the media show us only one type of woman: tall, slim and flawlessly beautiful. We become brainwashed into believing that this is the ideal image of female perfection and beauty, and that we must strive to attain it at all costs - at the expense of our health, our well-being and our lives. Thumbing through the latest fashion magazine, we are presented with pictures of statuesque models alongside articles on starvation diets.

Since world war two, the weight of the average North American woman has increased, due to a stable economy and improved social conditions.

Food is plentiful and accessible. Ironically, the average size and frame of women in the media has decreased. Since the bodacious beauty Marilyn Monroe graced the first centerfold spread in Playboy in 1953, the playboy bunnies have become more "tubular," with decreased bust and hip measurements, and larger waistlines. Many of these women do not have enough body fat necessary to produce menstrual periods. The "epitome" of female beauty is not even a sexually mature woman.

THIS is the image that women are trying to achieve. It is no wonder that the incidence of eating disorders has increased alarmingly in the past 30 years. The real wave of feminism is going to hit when women finally decide to reject the image of "the perfect body," forcing the media to portray women as human beings, instead of an advertising medium.

- Annie Seattle

Another cardinal sin

Challenging sexism in the Church

by Heidi Modro

From Rome to Jerusalem to Montreal, Christendom has remained one of the last bastions of male-dominated power. Even more traditionally male-oriented institutions such as the military and the corporate world have had to open up their ranks to allow women to take up combat positions and sit at board of directors meetings.

Although women are slowly beginning to enter church ranks in all denominations except the Catholic one, Christendom as a social and hierarchical institution still remains virtually impregnable to women.

It was only last year, after 2000 years of Christian history, that a woman was appointed to the high-ranking position of bishop for the first time. Barbara Harris, a 58-year-old Black woman and civil rights activist became a bishop within the Episcopal church after a long, bitter battle.

Other Christian denominations such as the Anglican and Presbyterian Churches have only within the last two decades allowed female ordination of priests and ministers.

Dr. Patricia Kirkpatrick, a 33-year-old Anglican priest ordained in 1986, says Canadian Anglicans finally decided to allow female ordination in 1975 when they could no longer ignore women's demands.

"When a number of people feel themselves to be called to a vocation and the only thing stopping them from fulfilling that vocation is their gender, there are only two things that can be wrong. Either the woman's calling is wrong or the Church is wrong," Kirkpatrick said.

"A number of us decided to persuade the Church that it was its argument that was false."

Before being posted to the St-James the Apostle parish, Kirkpatrick had to battle the prejudice of one of her superiors. Soon after her ordainment, Kirkpatrick was recommended as a substitute priest for a Montreal parish. She was turned down because one of her superiors considered it "inappropriate" for a woman to be preaching in that particular parish.

"I lost my naivete in so far as I finally realized that the Church like any other institution is filled with sexism," she said.

"When I started off I had an idealistic idea of how the church upheld rights of freedom and justice. But when I became object of injustice I was thrown back on my heels."

Contrary to many of the protestant churches which have been trying to liberalize and integrate more women into pastoral life, the Roman Catholic church remains stubborn to change on women's issues. Roman Catholicism, which still forbids any form of artificial contraception, is run — from the Pope to the parish priest — by men. But its followers and employees are overwhelmingly female.

Church pews are mostly filled by women and Montreal's 3,000 nuns outnumber priests and brothers almost five to one.

Linda Spear, a former nun and now a Champlain College instructor who teaches a course about women in religion, thinks the Catholic church is not in touch with the new roles women are playing in society.

"The upper hierarchy of the church perceives of women as being one of either two things. Either a women is married and the mother of several children or she is a nun. The Pope has never said much about women who are neither wives or nuns."

Darryl Ross, a Catholic lay chaplain at Concordia, thinks the Church's inability to recognize some of the new needs has alienated many women.

"There's a new awareness of how much we've been ordered around according to other peoples agendas," said Ross.

"There's no doubt that the image of a woman as a child-bearer is wonderful. But if the church keeps this narrow view of their role, women will feel discouraged and disaffiliated from church and will simply leave."

photo by Edward Davey

Many women are especially frustrated at the church's refusal to allow women to enter the priesthood because a woman cannot because of her gender be a physical symbol of Christ.

Pat Montpellier, a second year Concordia theology student, says she resents the fact that her role within the church is limited.

"It hurts badly to be told I can't serve God in the way I want," Montpelier said. "I may not necessarily be interested in the priesthood itself but I feel I should at least have the choice of deciding whether I want to."

Ross believes that denying a woman the right to be ordained on the grounds that she does not symbolize Christ's maleness is a misreading of the scriptures.

"It's laughingly superficial to say that to symbolize Christ as a priest you have to be a man. They're ignoring the fact that what a priest should symbolize is not Christ's maleness but his qualities and his divine character."

Spear is convinced the Church hierarchy doesn't allow ordainment of women because priests feel threatened and have entrenched themselves in a kind of "clerical club".

"They (the priests) are afraid they will lose their jobs and that we'll destroy the myth of priesthood. They may not be conscious of it, but they're on a power trip. They have a typical patriarchal attitude that father knows best."

Although Concordia's chaplain, Father Bob Nagy, sympathizes with the aspirations of women who want to become priests, he does not believe any changes will be brought about in the near future.

"I cannot see within the reign of this present pope much chance of change. The present trend in the catholic church is very conservative if not reactionary."

Father Nagy adds that if change were to come, women would have to battle the church's rigid structure.

"Compared to the rest of the world, changes don't occur very quickly within catholicism," he said "There is a highly unwieldy and very centralized bureaucracy where decision making can easily get bogged-down."

But even in those branches of Christianity where women can be ordained as a minister or a priest, they still have to battle prejudice.

Daphne Blaxland, a McGill theology student working towards being ordained as a Presbyterian minister, says even though women are theoretically equal to men at all levels, it's still harder for a woman's calling to be seen as valid. "If I were a man it would certainly be easier for me to find a parish. Certain parts of the country would not accept a woman as a minister."

When it comes to using gender inclusive language in Church liturgy, most Christian churches have no firm policy. The decision whether to refer to God in both the female and male sense and to use terms such as humankind rather than mankind rests with each individual.

Dr Kirkpatrick prefers using a more egalatarian language. "If you're going to to refer to God as a male father figure then the rest of society will see men at the top of all hierarchical order and women at the bottom. If you use both male and female images then a mor egalatarian relationship between men an women is promoted."

The Colours of Women

The colours
Of women
Green like
A certain
Kind of
Tree, Blue
Like somebody
Said the
Waters in
Greece were
Brown like
Full, like
Soil, coffee,
Chocolate

Once a
Woman
Told me
That White
Ain't no
Colour
not really,
Not as
Far as
Colours
Go

I said
Okay
Let me
Un-white
Myself
Let me
Be Jewish
Let me
Drink
Colour
Through
My
Veins
Like
A plant
Through
My
Roots
At my
Feet

Let me
Be the Colour
Of
Clay
The
Colour of
Clown
Hair
I wanna
Be
Another
Colour
Something
That Leaves
Foor -
Prints
When I
Step
A
Colour
That
Makes Indents
On
The Face
Of the
Earth
So many
Colours
Like
In a
Play

I wanna be
A shadow
With eyes
I wanna be
The cool colour
Of Jade
A subtle
Colour,
A colour
So loud
You could
See me
In the Sky
On a
Bright
Day

An angry
Colour
Like the
Colour
Of rock

They say
They're gonna
Make us
Black and Blue
We're gonna
Choose our
own colours for
A quilt,
A painting,
We're
Gonna
Redecorate
This world

We're gonna
Re-invent
all of the
Colours
They've
Made
Ugly
We're gonna
Re-fuse
Light
Our Torches
Again
In Fury
In-
fuse
into
Mourning
Our
Mothers
And
Sisters
You've
Killed
In your
Witch
Hunts,
Your
Wars
And
Gang
Rapes

To
Fight
You
Is to
Re-fuse
to
re-fuse
is

To
Re-fuel
Our
Anger
Our
Madness

Your
Straight-
Jackets
Will
Never
Hold Us
Your
Morphine
Will
Never
Put us
Out
Calm
Us

Sedate
Us
Poison
Us
Or
Give
us
Cause
To be
Full
Of
Illusory
Lies
Dizzy
with
Patriarchy
Full of
It
So full
As
To totter
We won't
Fall
We will
Not
Bow
And
Lose
Our
Colours

Les Tager

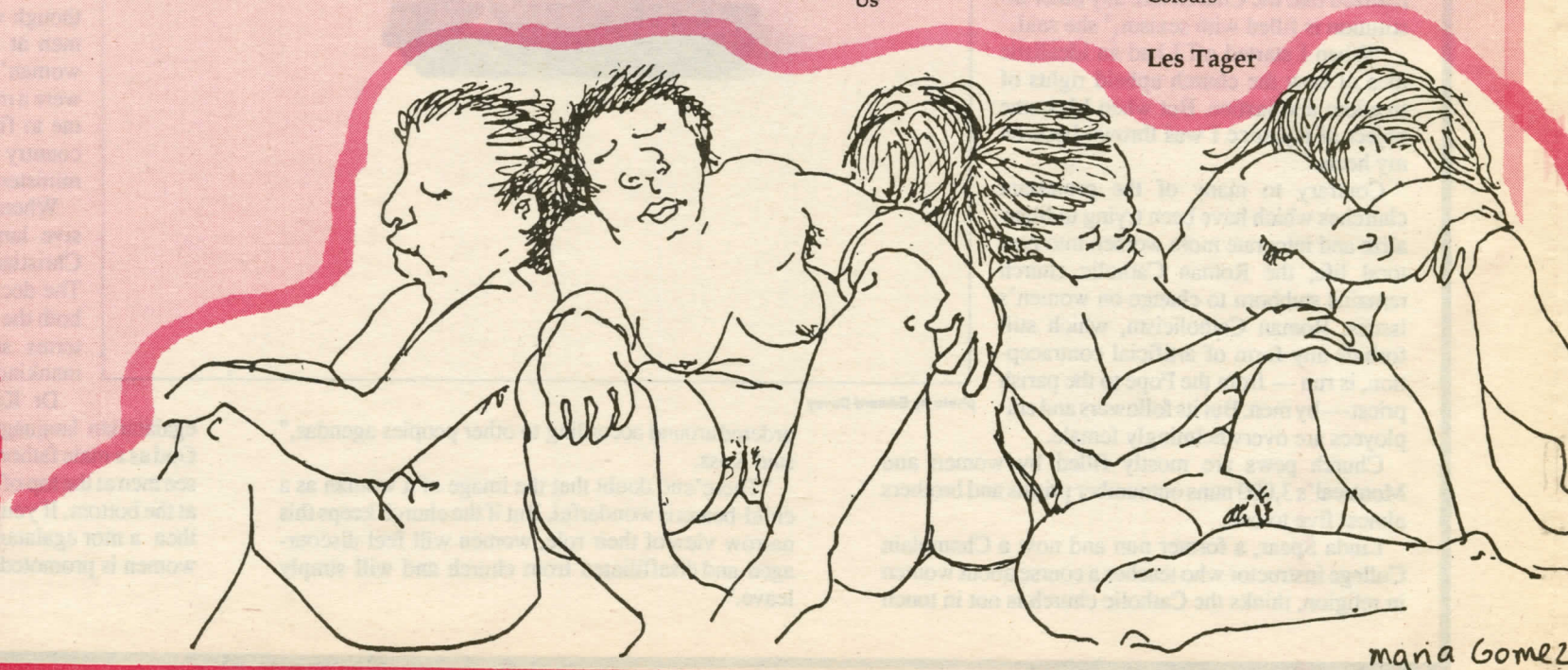


Photo by Janet De Paiva

A bit of herstory

-- for Mary and Kim

And over and over
and over the round earth
women are
falling sideways
into bed, they are
sliding arms about waists
in the subways, they are
propped against the vine-covered
walls
of the schoolyard, they are
two to a toilet stall, they are
touching knees
under the family gathering table

Women are
greeting and parting in custom
but with lingering lips, they are
braiding each other's hair, they are
playing toes between legs
on the shared rug, they are
long in returning from the well

Women are
struggling side by side
behind oxen, they are
weaving on one loom, they are
stooped between rows of corn, they
are
entwining fingers
beneath the shallow water
of rice paddies, they are
loading each other's arms
with wood, they are
beating bright clothes
on the rocks, they are
seated by the blast furnace
sharing lunch

Women are
curled under that jacket
on the train, they are
stroking hands, thighs
through prison bars, they are
passing eyes
across a dark room, they are
separating
as the elevator door opens

Women are
exchanging vows
kneeled side by side
in prayer, they are
bent gathering violets
in the distant field, they are
soaping one another
in the gang shower
after the game, they are
strolling arm in arm
instead of carrying canes, they are
checking their make-up
during the office party, they are
crouched with guns
behind the barricades, they are
tucking children into bed

Women are
swinging
in the same hammock, they are
cuddled
seven to a communal mat, they are
keeping warm
under the caribou hide, they are
yawning and reaching to one another
as the days begin

Women are
and they always have
and they always will

Carolyn Gammon

For Lou

When you left me you left me strong with hope
in spite of your fiery death
in spite of all the planned ugliness
of the exploding bits of your body
and the ragged crying later on.

Now your bones rest
at the bottom of the ocean I have never seen
yet not so very far away from
the two of us sitting together

eating watermelon and laughing in my backyard

and a little worried
wondering before your journey
What and Who we would become

in those places so far away from each other.

Lou:
you are in a place so far away from me
I can't imagine any place farther
yet
no matter what
they did to you and
no matter what
that did to me

they could not take away: our backyard
our watermelon
our prophesies

Linda Browne

Photo by France Desilets

Carrying Home

Into all of the places I have found myself,
I carry this one place, friend

broad-leafed and spreading,
like a tree I have watched growing.

We grew there and I laughed and felt ourselves
the ringing walls, every inch
of chipped or cracked paint
lived and understood.

Beyond the windows we trapped summer,
out of necessity, out of the chaos
of damp, fading bodies
and light turned worried.

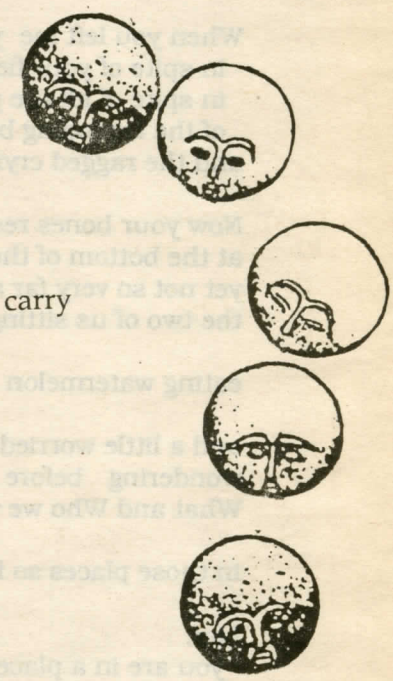
There was suddenly distance at this friend
at this paint: do you carry

such bloods
with you
when you leave?

We grew up here, and
in such a situation
these are not forgotten;
friends
moments
and houses
become marrows,
become you, living

and we cannot help carrying them.
E.
do you feel remember as I feel remember
carrying into rooms cities
this place we grew up in?

Linda Browne



MY LIFE AS A DYKE

Chapter One: In Which Some Terms Were Clarified...

Recently I was walking with a younger woman (seventeen years old) through a snowy suburb of Montreal, and at one point she turned to me and said, "Hey! Let's make a snow-man!", to which I replied, "Snow*wo*man."

She stopped walking and I thought perhaps she was reflecting on the sociological impact of stereotypical phrases and the subtle, biased gender-related influences ...or something along those lines; but, as it turned out, she was primarily concerned with, well, the anatomical implications. She shrugged finally and said, "Whatever..." and then added, "A Snowman is easier."

I asked why and she faltered momentarily - (I confess I had begun to feel as though the conversation - let alone the concept - was seriously challenging her) - then she replied, shyly, "Well, you know... breasts." She pronounced it like "breasssstssss", emphasizing the sibilant through her teeth, as though hissing. I thought that maybe this was the first time she had ever said "breasts" (as opposed to euphemisms such as "tits", "boobs", etc.). She further remarked that people wouldn't want to see breasts (breasssstssss) on a snowman.

"Snowoman," I corrected.

She finally blurted, "It's so... so... you know! I don't know... so... I mean... yuk!"

Yuk?! Breasts? Yuk?1 I said, "Breasts are beautiful."

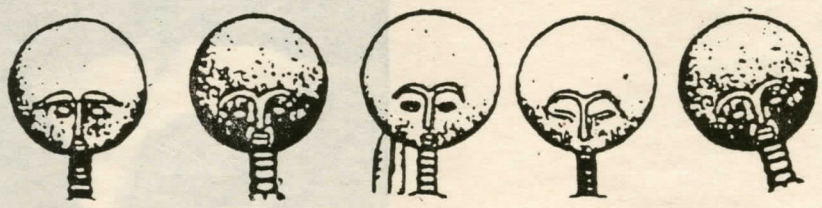
She shuddered. I swear, she physically shuddered and I wanted to mention that *she* had breasts, bu t I sensed that she might try desperately to deny it, so I suggested instead that we make a snowman after all. She was quite relieved until I volunteered to make the snowballs and a little icicle-penis.

She used the "F"-word at me... (Fanatical!)

My initial impulse was to push her (gently, mind you) into a snowbank, but I resisted. I commented that anyone who couldn't say a simple word like 'breasts' without flinching was in no position to indulge in name-calling.

She responded by grabbing some snow and making a snowball, which - of course - she then threw at me. I grabbed a handful of snow (a handful being just enough) and threw a snowbreast at her. When I told her I had just thrown a snowbreast at her, she was visibly, as they say, grossed out.

We eventually abandoned our snow-anatomy dispute (Imean, what do you with a woman who is "grossed out" by snow breasts?) and we compromised by making an igloo and stocked it full of snowballs, icicle penises and, of course, snow boobs ...with iddy-biddy show nipples. I experimented briefly with a snow-vulva, but, well, that is another chapter altogether. *Diane Hodges*



Dyke Meets

STD's
happen to other people
to prostitutes and johns
to dumb hets and gays
who don't use safes
They might even happen
to Napoleon, Meryl Streep
or the guy down the street

but not to lesbians
clean, safe-sex dykes
no cocks
no sperm
no bizarre little bacteria
hidden under penal flaps

Modern Medicine

So why do I find myself
in the hospital?
Five day fever
burning, runny cunt
swollen nodes
pain rolling down my throat
like an ostrich swallowing

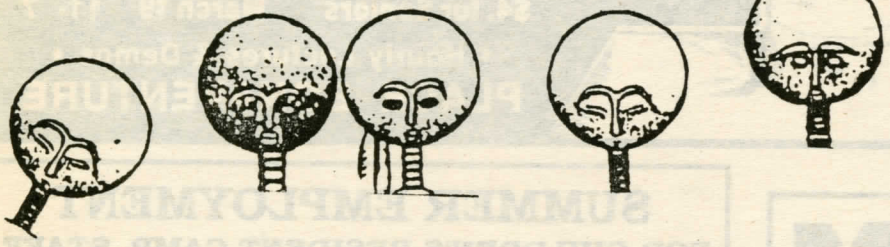
When diagnosed
the doctor explained
"It is passed
from tip of the penis
directly to the squamo-columnar junction of the cervix"

"Can it be passed,"
I asked politely
"From cervix to cervix?"

Her brows furrowed
she leafed through books
she thought through ten years of education
and lastly she taxed her imagination
all to no avail
Her medical expertise
just could not stretch
from one cervix to another

I did have chlamydia though
she couldn't deny
so I left
with enough drugs
to keep me going in yeast infections
for the following year

Carolyn Gammon



Modern Amnesia

Many wise wommin say :
Our generational, mega-layered Forgetfulness
of life before Civilized Man
acted against it...

Our memory loss...
Our destroyed herstories...
Our erasure of her within all souls,
as we live in a Kingdoom;

this deadening rots our natural senses

And we play life as a game of cages
("onefor me; I'll throw one on you!")
And Risk of no return.

Our loss of memory
Helps oppression along
Wise wommin say...

Each day I live out a great contradiction -
within this tourist town
i walk in the luxury of surrounding:
mountains, valleys, wonderfully "uncivilized" (wild)life, blue water & skies...
After months, my city being still
tries to absorb this unnatural nature.
As i stop and ...
Geez, i don't know...
as i try to breathe her in my lungs,
a lump throbs in my chest area (must be my soul),
and it screams to me: "How can i save her??"

Sometimes the question lingers for days, painfully
Like wrapped, tightening barbed-wire.
My mind swirls and my heart aches.

Maybe you think
i'm getting flakey.
But
when i hike
and i try to take in the beauty and strength
i see before me,
tears flood behind my eyes,
my memory awakens
and i
Remember what it's like to be living.

Michelle Kto

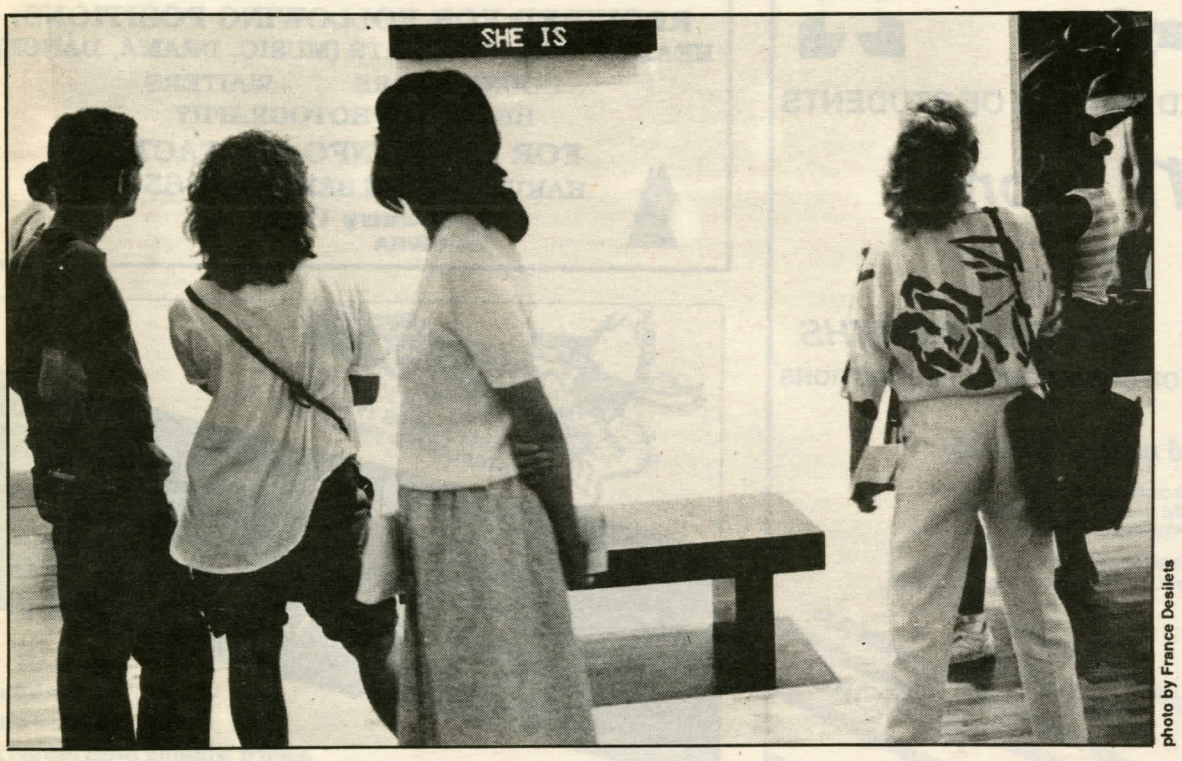


photo by France Deslets

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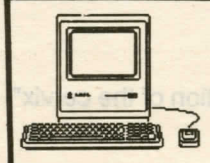

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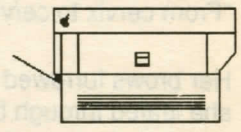

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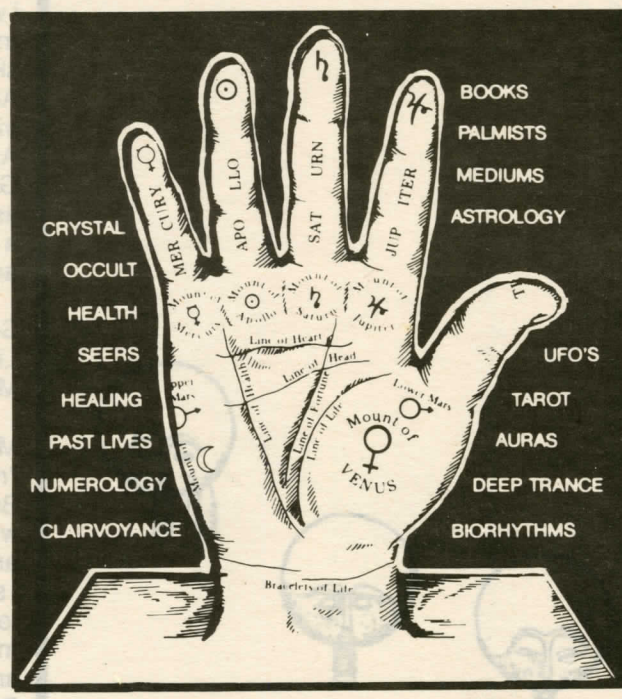

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Grandma Archer's poem

grandma learned about sex in the woollen mill
how babies begin
where they come out
working twelve-hour shifts in lint-clotted air
the oldest of six kids
thirteen years old and her first job
making heavy blankets for soldiers

Babies didn't come from a clock
the midwife brought
they didn't come in laundry wagons
or out from a woman's navel
There it was
the story so bloody
she held it in her mouth for five years
before asking her mother
the night before her third marriage

She tells me the story
I know
babies come from woollen mills

by Patty Archer

When you fed me your milk

--after reading
"And the One Doesn't Stir without the Other"
by Lucy Irigaray

When you filled me with your milk, mother
blood roared in my ears
songs of long insidious battles
gurgled burning down my baby throat
You had the scars to prove it
and a magic glass that hid them every night

there was form in that milk
bones that led my bones into your paths
pulled my taut skin into patterns
You filled the void with food
always cooking always feeding, filling

Now I turn back and find you mother
after birth and age has pulled me taller
I cannot find you
your milkshape bloodshape
is warm and missing

I am too grown
and that milk sits frozen in my mouth

Patty Archer

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for the Link's

Coming Out Issue

We'd love to talk to you (Hall bldg, #649, 848-7405), ask for Elena or Andy. Final deadline: March 17, but PLEASE BE EARLY!

***All* lesbian, gay, and bisexual people are happily invited to help - submit work - lend support - bring ideas.**

WOMENS' LISTINGS

THURSDAY MARCH 9

Women's Spirituality & Self-Assertiveness Workshop with Rosemary Sullivan, March 9, 7-10 pm, Royal Victoria College, 3425 University. Sponsored by the McGill Coalition Against Sexual Assault. Voluntary donation $3. Info/registration 398-6823

South African Women: publisher Dinah Lefakane, 7:30 pm, Hall 110, $5/$3.

FRIDAY MARCH 10

Feminist Film/Video Night, Mar 10, 7 pm, Simone de Beauvoir Lounge, 2170 Bishop.

SATURDAY MARCH 11

Celebrating International Women's Week Dance, and official launching of the 1989 Lavender Guide, 9 pm, 7th floor Hall Building, $5/$3. Mackay Entrance.

TUESDAY MARCH 14

Concordia Women's Centre Programming Committee meeting, 6-8 pm, Women's Centre, 2020 Mackay.

Cantata by Anne Cameron, 8 pm, NDG Maison de la Culture, 3755 Botrel, info 872-2157. FREE

The Ecstacy of Rita Joe, by George Riga. March 8-11, & 14-18, 8 pm, Morrice Hall Theatre, 3485 McTavish, $4 for students. Info 398-6578.

GENERAL

Issues in Education: Accessibilty, Mar 13-17. Topics include International students, disabled students, gender equity, part-time learning, and financing post-secondary education. Info 848-7474.

Lesbian Studies at Concordia! Come and find out about a non-heterosexist education! All lesbians and women, students, faculty or staff welcome! Ongoing Wednesdays, 3 pm, 2170 Bishop, lounge.

We are back this year with renewed energy and are looking forward to welcoming new members. For more info: 848-7443. Watch for info on meetings and events on the Women's Collective.

Bi-the-way- Discussion group for bisexual women, every friday at the Women's Centre 7 pm. 2020 Mackay p-annex (downstairs) Info 848-7431 message for Elyse.

Women's Narcotics Anonymous, Thursdays at 7:30 pm, 2020 Mackay. Info 845-1035 or 848-7431 (Beverly) message.

Black Women's Collective weekly meetings, Fridays at 6 pm, P-307, 2020 Mackay. Open to all women of colour. Info Nancy DeGraff 848-7474 (message)

Women's Discussion Group-Wednesdays 10-11h30 until Mar 15-forum for sharing ideas, issues to be discussed determined by group members, limited 481-4088 or Gwen 334-7367.

Narcotics Anonymous: Women's Group-for women recovering or wanting to recover from substance abuse. Thursdays 19h30, Concordia Women's Centre. 2020 Mackay, info: 939-3092, 848-7431(message Beverly)

Bulimia Support Group- women learning to overcome negative coping mechanisms in a supportive environment. Group facilitator is Kathleen Hewitt-Blackie MA. $30, meetings Mondays 10-11h30

Women of Colour Support Group, every 2nd monday, 6-7:30 pm, Women's Centre. Facilitator Phylis Meyers. Info 848-7431

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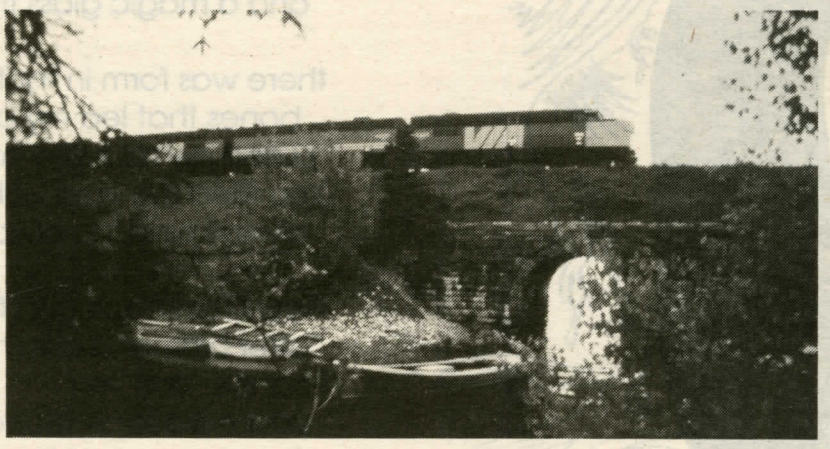

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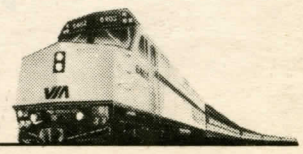

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Women on women—several women's photography that represents their visions of women, both literal and interpretative. *The Sacred and The Profane* exhibit at the Concordia Women's Centre (2020 Mackay, 848-7431) Monday - Thursday, 1:30 - 6pm, until April 5.

L'art au feminin—various artistic work by nine women will be displayed during *Itinéraires Neuf* at le Centre Communautaire Christophe-Colomb (6865 Christophe-Colomb, metro Jean-Talon, 276-6873) March 3 - 12. .

Oops! Cabaret - non-stop local talent: Cha Cha da Vinci, Hansel Gretel, Les Pois' "Z" ont Rouges, Toaster, Crazy Rhythm Daddies, Maggie and Janet, Hard Rockin' Burnouts, Mijanou, Isabelle, Rhythm Activism, Yako D'Arburn, Aria Lavalé, live scratch film animation (Jacques Ste-Marie) and clowns, Hervé and Alana Doyle... whew! All them folks are showing up for this benefit for Main-Film, the people who support lots of independent film. Head down to Le Rialto (5723 Parc, 745-7442) Friday, March 10, 10pm. $5

Women's Radio

CRSG 89.1 cable fm:
waves of wimmin [Wednesdays, 1 - 3pm]
Raunchy to kitch to sappy, if a womyn is in it, you could hear it (or ask for it). Focuses on an alternative eclectic mix of wimmin's music, with an occasional rant or current affairs update.
Requests: 848-7400 cable hook up: 848-7401.

CKUT 90.3fm (91.7 cable fm):
CUTS [Mondays, 3 - 5pm]
Cool women's music.

Dykes on Mykes [Wednesdays, 2:30 - 3pm]
Discussion, issues and events from a lesbian perspective (ps: They're looking for hosts. If you're interested, call 398-6787).

Hersay [Fridays, 2 -3pm]
Feminist issues and events show.

Radio Centreville 102.3fm:
Matrix [Saturdays, 10:30 - 11:30am]
news, art, music, sports, media, women of colour, feminist & lesbian groups, working class women, immigrant women, religion, education, technology, health, science, labour issues, law, history, politics, cultures, environment...

Woman Friday [Fridays, 10:30 - 11pm)
Celebration of the life and work of a particular woman.

Graham still shines

by Kevin Segal

Montreal has been given a wide range of dance performances and styles to see in these past weeks. Strangely, the Martha Graham Dance Company made the greatest impact. -- Strange because she is one of the first creators of modern dance. Yet in comparison to more recent voices, hers still rings louder and clearer.

One of her earliest work, from 1944. It illustrated her genius for form, using a young couple — a preacher and a pious woman — as well as a chorus of four young women. Graham starts with a romantic mood which changes as religion takes its toll.

Graham explores her themes through movement, very purely and musically. Aaron Copland did the score and the set was brilliantly designed by the great sculptor, Nagutchi. This piece is very interesting historically because its change of mood foreshadows the zest Graham would later have for not sugar-coating her material. The piece deals with romance in the American West that is ultimately tarnished by religious guilt.

Graham created her most recent work, finished last year, at age 94. The piece is one of the most beautiful I have ever seen. It is mystical in its purity. At 94, Graham remains provocative and shocking.

Though there is a formal beauty in the piece when the men and women actually make physical contact, the satisfying mood changes dramatically. Sex and hostility erupt. Women get dragged. Men fight. Ultimately nothing ever stops and continuation is the hope found. Again Graham uses movement to express her thoughts, but there are less stops so the piece seems to move more and so it really dances — flies. Nagutchi created another simply elegant and perfect set.

The Graham Company ended their program with a 1981 piece. Sex and sensuality make way to an image of a man, as in DaVinci's drawing of the nude man in the circle. The man's leotard made him look nude. Then the whole company came out in the same costume, gold tights, to perform a Graham technique class. It was as if Martha Graham was giving thanks to have been given the human body to work with and dance as a form of expression. It was quite a night!

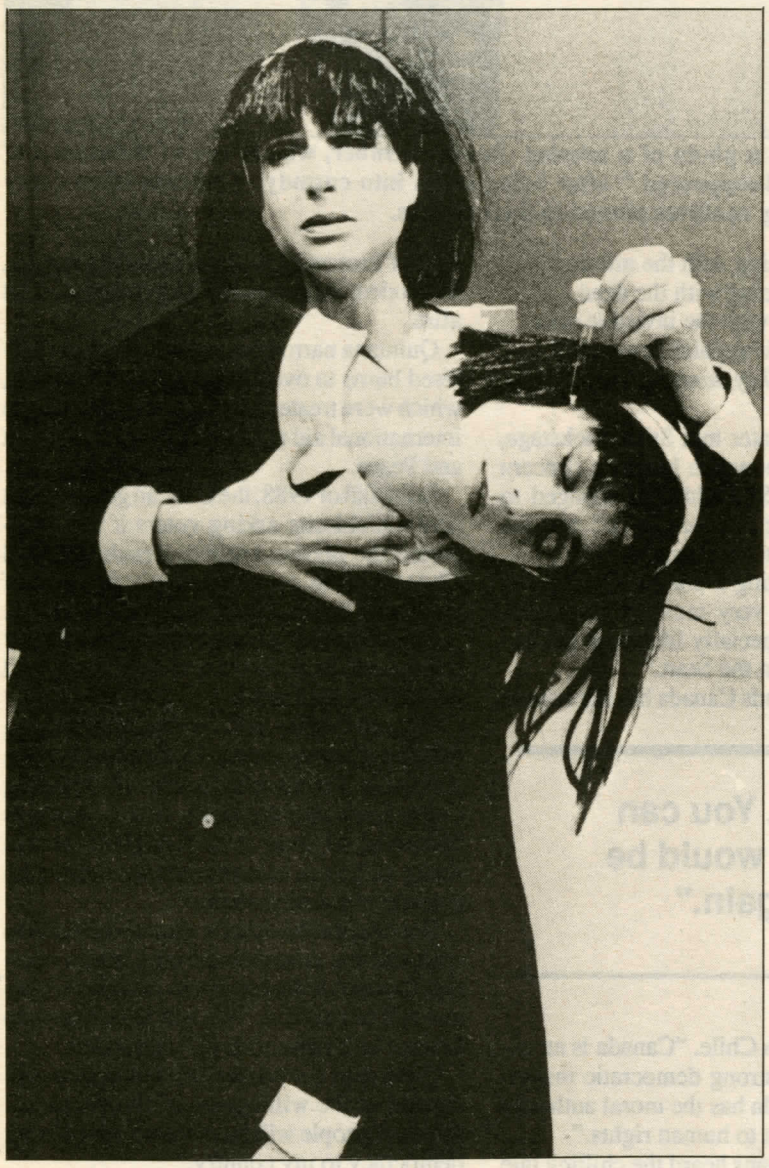


photo: Bob Van Dantzig

Howard Richard attempts to use modern dance styles but he ends up with a mix of modern and jazz that creates a light commercial feel. I have trouble watching a man create this kind of material for a company made up mostly of women. Graham's difficult vision of men with women comes across as intensely personal; Richard's romantic vision lacks personality.

He has strong dancers who say they are very committed to his work but only Andrea Davidson is strong enough to go beyond it. She doesn't make her body do the movements, she allows it to move. What we pick up from her is not one-dimensional but very real and true. We see an artist really coming to terms with her art. Too bad she was only given one major part in an evening of many short pieces.

Louise Bedard is another woman in this city who is constantly going beyond her own limits. In the past she was known as a great technical dancer, then she started to explore more internal work. With Sylvian Emard's choreography this research has paid off; she gave a gut-wrenching solo. Along with his own solo, this is Emard's best work to date. It was originally shown at Dancexchange Montreal/Busselleux, and let's hope it will be shown again.

Les Grands Ballets Canadiens is now performing an hommage to Diaghilev. Like Graham, Diaghilev was also a pioneer of the dance world. Both have been known for a tyrannical streak in their characters. Yet, Graham created, Diaghilev produced. He found material and then backed it.

Les Grands' work is pre-Graham and therefore more classical. The company looks better than they did in their contemporary evening. But *Les Sylphides*, though competantly danced, lacks that extra something to make it really exciting.

Les Noces is the strongest piece choreographically — conceived by Nijinsky's sister, Bronislava Nijinska. She has fallen under her brother's shadow, but is definitely worthy enough to stand on her own. The dance is about a wedding, deeply rooted in an abstract Russian style.

Petrouchka closes the evening. Though it was lively, I was surprised how little the dance revolved around the actual story. This was one of Nijinsky's great roles, but after seeing it, I wondered why. There is not that much to do. Petrouchka is more an acting role than a dancing one, and I didn't feel any depth.

On a more contemporary note, *Mue Danse* is happening at Musee D'Art Contemporain de Montreal, 873-2878. The next two weeks offer Margaret Fisher and Robert Hughes, a California duo, and Lisa Marcus and Barbara Duyfjes performing a piece based on a famous photo of two twins by Diane Arbus.

Chilean women hope to be reunited with their missing relatives

Torn between hope and reality

Jimena Campos doesn't know if her brother is dead or alive.

For over 15 years, she has had to live with the constant fear that he has fallen victim to Chile's brutal military regime. Her brother was 29 when he suddenly disappeared from his Santiago home following the U.S.-sponsored military coup against Salvador Allende's democratically-elected government in September 1973. Political observers estimate 2,000 Chileans have disappeared since the coup.

by Mike Orsini

"After the curfews were lifted, we started looking for Eduardo because he wasn't home," says Campos, her voice trembling. "We went all over the city and we couldn't find him." Because of increasing political turmoil in Chile, Campos and her family came to Canada — settling in Toronto in 1974 and Montreal in 1980 — where she later joined the Comite des femmes chiliennes de Montreal.

"There was massive repression (in Chile)," she says. "I didn't know how people could accommodate their psyche to these living conditions."

The committee, created in 1978, is part of Le Centre internationale de solidarite ouvrieres (CISO). Director of the centre, Clotilde Bertrand, said CISO is working with Campos and others to put an end to the atrocities of General Augusto Pinochet's military dictatorship.

"This is a totally unacceptable crime against humanity," Bertrand says. "The psychological anguish these people face is incurable."

Married women of missing husbands suffer the most because they cannot remarry unless their husbands are officially declared dead, according to Bertrand.

"These women can't be declared widows," she says. "The man can go on but the woman is left alone."

A 1985 report prepared by Chile's Christian Churches Foundation of Social Welfare, entitled "The Psychology of Fear in Situations of Political Repression," found that relatives of the "disappeared" undergo three traumatic phases.

In the first phase, the family is very active in the search for their missing loved one. But later, their fruitless search and the authorities' refusal to provide information on the whereabouts of the missing person leads the family to a rude awakening of sorts.

In the second stage, family members begrudgingly accept the reality that their family member may be gone for a long time. But there remains a sense of false hope, and if any family member challenges that hope, they are viewed as betraying the missing loved one.

In the final stage, family members realize the victim of the disappearance may have been killed and they suffer from an "emotional conflict of indefinite duration," according to the report.

Although Campos is painfully aware of what happens to anyone who utters a word against the Pinochet regime, she says one can never give up hope.

"You have to fight for the truth," she says. "You can never forget them because that would be equivalent to killing them again."

Working with Chilean women who are suffering through similar traumas brings a catharsis to the pain and frustration she and her family must face every day, Campos believes.

"We are sort of healing our own wounds," the trilingual woman adds.

Eliana Cielo, president of the 12-year-old Comite des femmes chiliennes de Montreal, has been recovering from the wounds inflicted on her during her 1975 imprisonment and torture in Chile. But thanks to pressure from women's groups and CISO, Cielo was released from prison three months after being sentenced.

While Cielo has escaped Pinochet's dictatorship, her politically active brother still fights for human rights in her native country. She refused to discuss or name her brother but said she fears for his life.

"There is no justice in Chile," Cielo says. "People can't go about living their daily lives."

She says she and her sister are lucky to be alive, but others who have disappeared since the coup are not so fortunate.

"We must work for the solidarity of our people. We are happy to be alive and able to do something for our people."

Campos says Amnesty International's Human Rights Now! marathon concert at the Olympic Stadium last September is a clear sign that she and her group aren't alone in their fight against torture and imprisonment which has become commonplace in her native Chile.

That September Saturday evening inside the Olympic Stadium lobby, the group of Chilean women stood adorned in black and caught the attention of the younger concert goers and the media. They came to present Sting, one of the show's performers, with a handmade poncho as a sign of gratitude for his contribution to the cause of Chile's "disappeared."

"You have to fight for the truth. You can never forget them because that would be equivalent to killing them again."

Last year, upon his return from Chile, Sting wrote *"La Gueca Sola,"* a song about Chile's national dance. *"La Gueca"* is usually danced by a couple trying to get to know each other. Sting saw the women dancing alone, without their spouses and loved ones.

A woman shows a photo of a missing family member, who is one of thousands of Chileans who "disappeared " after being taken into custody. Chileans often carry photos of missing realtives pinned to their clothes.

"They're dancing with the missing
dancing with the dead
They dance with the invisible ones
their anguish is unsaid."
They dance alone – Sting

Campos, who later met Sting backstage, says the singer showed a heartfelt concern for her people. She adds he managed to capture the magic of *"La Gueca"* and the dance's meaning to Chileans.

"I found it (Sting's solidarity with the people of Chile) very moving," she said. "Sting said he especially liked our gift because it came from the heart."

Campos also finds Canada has the muscle to affect change in Chile. "Canada is an example of what a strong democratic institution can be. Canada has the moral authority and a commitment to human rights."

In 1986, Canadians heard the chilling tale of 18-year-old Chilean Carmen Gloria Quintana. During a demonstration on the National Day of Protest against the Pinochet regime, the student was doused with gasoline and set afire.

Quintana narrowly escaped death but suffered burns to over 60 per cent of her body, which were treated in Montreal thanks to the international aid organization Development and Peace.

In the fall of 1988, the Chilean government held a plebiscite asking voters if they supported the present regime. Results showed Chileans were overwhelmingly in favor of putting an end to Pinochet's reign of terror.

Campos and Cielo are hopeful the military regime will be defeated and democracy will be allowed to flourish.

"The plebiscite said 'no' to Pinochet," a jubilant Campos says. Unfortunately, she contends, Pinochet's facade of bringing power back into the hands of the people is beginning to wear thin. "He (Pinochet) is doing all he can to make sure everything he put into place stays there."

But despite Pinochet's renewed efforts to maintain his stranglehold on Chilean society, Campos feels the dream of many Chileans will be realized. "We still have reason to believe in it (democracy)," she added.

Cielo says the success of democracy will depend of the willingness of the people. "I hope the people will have the power to bring democracy to my country."

Until then, she adds, the work of the Montreal committee is far from over.

Portrait of a frontier woman

Crossing the Borderlands

Anzaldua mixes history and autobiography, poetry and prose.

by Carla Gruodis

Somewhere on the borders of patriarchal (ir)reality, lives a different kind of frontier woman. She has the darkish skin and thick dark hair of both the Latino and the North American Native Indian, and wears the big glasses of a heavy reader. She moves around a lot — from the hot dry desert of the Rio Grande valley, to the redwood forest around a Northern California university, from the bosom of her Chicano family to internationl meetings of women writers.

And down the length of her body runs a deep gash, an open wound which speaks the pain and strange beauty of her experience. To read Gloria Anzaldua's latest book *Bordlerlands/La Frontera: The New Mestiza* (spinsters/aunt lute 1987) is to get a pretty good idea of what it means to live in what she calls the borderland — that "vague and undetermined place created by the emotional residue of an unnatural boundary."

Through the central metaphor of the "frontera" Anzaldua describes a usually neglected aspect of life in America — the violent and painful borderlands dividing the Anglo-American and Mexican-Native Indian cultures. For Anzaldua, the frontera is not only a 1950-mile border between Mexico and the U.S., but an open wound that literally runs down her body, wrenching her apart.

staking fence rods in my flesh,
splits me splits me
me *raja* *me raja*

And the division/border/wound/crossroads trope is a particularly strong one because Anzaldua — a Chicana, a feminist, and a lesbian — if anyone, knows the psychic and physical violence that result when human beings set up oppositions and hierarchies amongst themselves.

"I'm groping toward articulating a new consciousness in which all these different races, colours, and experiences would be tolerated," she said in an interview during the Third International Feminist Book Fair in Montreal last summer. "This is why I use the metaphor of the crossroads, of being in the middle of all these paths."

Anzaldua is already well-known in the feminist community as co- editor (with Cherie Moraga) of This *Bridge Called My Back*, a collection of writings by radical women of colour. In *Borderlands* she further pursues her political project of erasing the shame imposed on her people by their subjection under American colonialism, and of developing a Chicano identity that would have room for her, and others like her. But it isn't easy, she said, because "Texas is the heart of macho-land and heterosexuality.

"I have a great affinity with Chicano faggots, but unfortunately not with the straight men. For the most part Chicano men are very condescending toward women and lesbians. For a long time the Chicano presses wouldn't even publish me."

My Black Ang*elos*

In the night I hear her soft whimper
wild masses of hair
rustling in the silence.
Una mujer vaga en la noche
anda errante con las almas de los muertos.

Aiiii aiiiii aiiiii
She is crying for the dead child
the lover gone, the lover not yet come:
Her *grito* splinters the night
fear drenches me.
I stink of carrion,
she turnsupwind tracking me.
Her teeth reflect the fire
from her rouged eyes
my black *Angelos*,
la bruja con las unas largas,
I hear her at the door.

Taloned hand on my shoulder
behind me putting words, worlds in my head
turning, her hot breath
she picks the meat stuck between my teeth
with her snake tongue
sucks the smoked lint from my lungs
with her long black nails
plucks lice from my hair.

aiiiii aiiiii aiiiii
She crawls into my spine
her eyes opening and closing,
shining under my skin in the dark
whirling my bones twirling
till they're hollow reeds.

aiiiiii aiiiiiaaaaaaaa
Una mujer vaga en la noche
anda errante con las almas de los muertos.
We sweep through the streets
con el viento corremos
we roam with the souls of the dead.

Now living in Santa Cruz, California, Anzaldua teaches creative writing at the University of California, and is finishing another book, En*treguerras/Entremundos*, a collection of narratives in English and Chicano Spanish.

But Gloria grew up in the Rio Grande valley and was the first member in six generations of her family to leave home. Even as a little girl she was conscious of the "Shadow Beast" that lived inside of her, and that confronted authority and resisted conforming to the restricted role of women in Chicano culture. Instead of ironing her brothers' shirts and other "feminine" domestic tasks, Anzaldua always wanted to interpret and describe the world around her.

"My writing process goes back to the time when I was young—a reader and an artist. I always had an eye for things I wanted to paint and describe."

But instead of rejecting her people and family and their conservatism, Anzaldua has used her writing to draw powerful connections between her experiences and the workings of power in all forms of cultural representation. In Bordlerlands, her combination of history and autobiography, poetry and prose, can only be described as a radical new writing practice.

And while a lot of the book is in the Anglo dialect known as English, in order to speak in her own language, Anzaldua explains in the preface, she constantly "switches codes" — from the language of the colonialists to Castillian Spanish, from the North Mexican dialect to Tex-Mex and Nahuatl.

Chicano Spanish is actually what Anzaldu calls a "bastard language", a fairly new and very dynamic combination of all of these different tongues.

To just translate everything into English would obviously have been impossible for Anzaldua. But by refusing to do so she presents any reader of her book with the rare opportunity and challenge of getting to know her and her culture through the complex and beautiful language of the borderlands. Reading, you can't help learning new words from the translations occasionally provided as well as getting a native speaker's sense of a spontaneous and very creative way of speaking.

This is the language of the mestizo, or mixed people that live in them, and who are tired of translating themselves and blurting apologies every time they open their mouths. "Today we ask to be met halfway" she says in the preface. "This book is our invitation to you..."

To read Borderl*ands*, then, is to be pulled right into Anzaldua's world, to read the experience of being a member of what amounts to a slave race in the United States, comprising millions of Chicanos and migrant workers whose exploitation literally keeps the Rolls Royces rolling through Beverly Hills.

The first half of the book consists of Anzaldua's unusual essays, while the rest is poetry in English and Chicano Spanish. The first essay is very informative, giving a comprehensive account of the orgins of the Chicano people, a race whose unusual ancestry includes the ancient Aztecs who inhabited the South-West until the 12th Century, the North American Indians, and the Spanish conquerers who invaded Mexico at the beginning of the 16th Century.

Anzaldua also explores the history of the myth of the Virgin Guadeloupe, a central Chicano cultural symbol representing a docile, domestic and nurturing femininity. But she maintains that Guadeloupe is actually a more recent version of the Aztec serpent goddess, originally a powerful and sexual female deity, Coatlalopeuh.

As Aztec culture became more male-dominated Coatlalopeuh was fragmented and came to represent only earth and darkness, while the eagle became the dominant symbol of spirit and male power.

Anzaldua's spriritual excavations in search of a unified, integrated female deity might seem like a potentially essentialist and limited way of defining femininity. But the last thing she's interested in is erasing difference.

Instead, she believes that the relics of her Aztec ancestors contain symbols and values that can be useful in building the concept of a new multi-coloured "mestizo" race that would stress plurality and tolerance, instead of what she considers male hierarchies and dualities.

"We have to adopt more of a Native American style — which is responsible and harmonious, rather than abrupt and disrespectful, which is patriarchal."

The image that goes with this is of the eagle with a snake writhing on its beak—or the struggle and inseperability of male and female culture. To tap her own creativity, Anzaldua imagines "entering the serpent," or opening herself up to dark senesualities and contradict images to better understand the difficult realities that she writes about — the poverty and subjugation of the Chicano, the tensions of a people and culture that don't always appreciate her work.

"I get into outright fights with my brothers," she told me, sitting under a tree outside one of the events at the Book Fair, held at Universite de Montreal.

"When This Bri*dge* came out they tore it up and threw it in the trash. When *Borderlands* came out, I sent my brothers and sister a copy and I never heard from them."

At the Book Fair, Anzaldua spoke on a panel on racism with other women of colour, including Native Indian writers Jeanette Armstrong and Lee Maracle.

"White women are racist because they think it's their oxygen," she told me later that day. "They don't know that they're stepping on my feet and face.

"But," she added, "a lot of them are becoming sensitive to it and are realizing that white ways are not going to save the world, so they're getting interested in different ways of living."

Before the talk she had drawn an elabourate diagram on the blackboard behind the panelists, of the interconnecting symbols that make up what you might call her philosophy, but which is better described as her picture of the world, of her experience — the frontera, the serpent, etc.

One half of her black canvas was covered with a complex network of path-like curves and swirls that looked like a freeway intersection. This was where she got to by the end of her talk about cultural history, writing and feminism — the crossoads onto which she kept adding layer after layer as she spoke.

And she was standing right in the middle of them.

Michelle Shocked coming to Montreal

Progressive lullabies from Texas

by Michael O'Keeffe
Canadian University Press
Reprinted from College Press Service

In March and April she will go on tour again and expects to hit Vancouver, Toronto, Ottawa, Montreal and several university towns in the United States — but she says she will not play any school.

She won't play at colleges or universities, Michelle Shocked says, because students too often form "radical ghettoes," impressing each other with their political correctness but not taking their message where it is seldom heard.

"When they leave, they're like Peace Corp volunteers in their own country," she says. "I tell 'em to go to rural Arkansas and places like that. There's lots of work for them to do there."

The second album by this 25-year-old singer-songwriter- performer from East Texas is a big hit these days on many campuses.

Short Sharp Shocked is a follow-up to the cult success of her first realease, *The Texas Campfire Tapes*, and it is a new twist to her 10-year long odyssey. However, it may be more than just a popular album.

Shocked describes herself as an "anarchist, populist and feminist." Like Tracy Chapman or Suzanne Vega, she is one of the new voices among the folk rock, progressive female musicians who have risen incongruously at the end of this conservative decade.

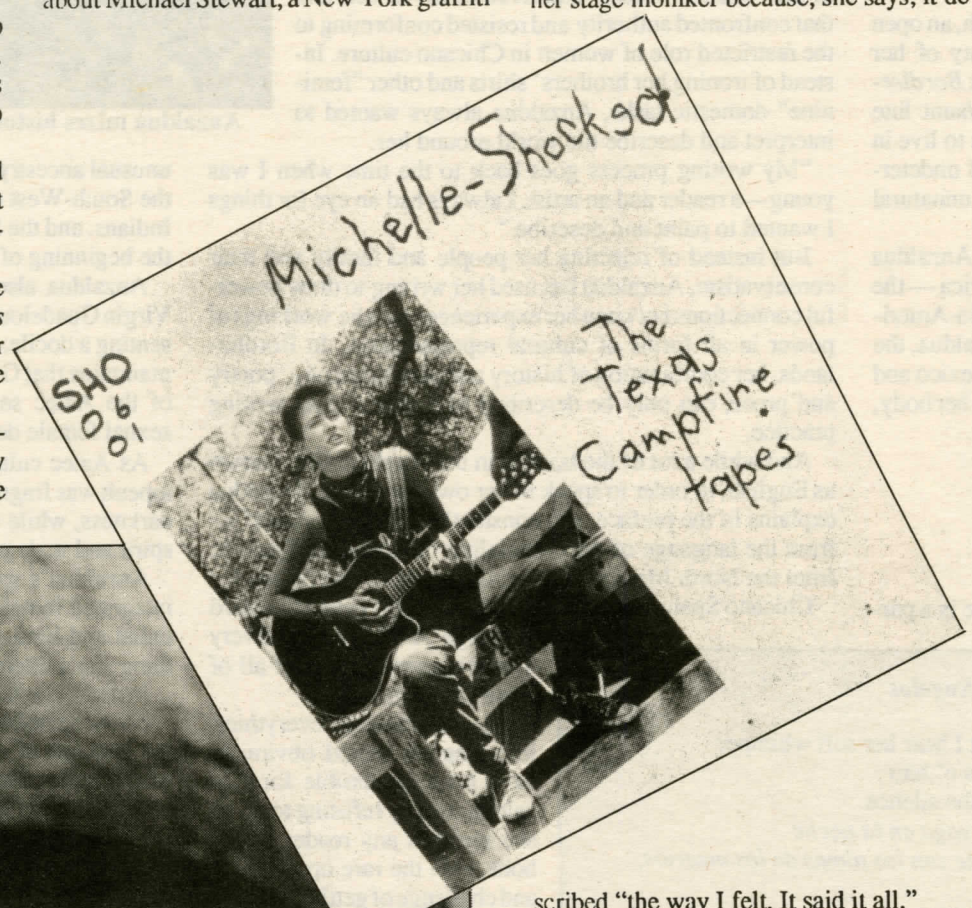
Unlike the more overtly political Chapman however, Shocked articulates her hunches and experiences into vignette-like songs that, for many students, have become personal soundtracks.

"I tell stories," she says. "They're very political. It's just that conclusions can be drawn in many different ways."

Most of the songs on the album aren't overtly political, except for *Graffiti Limbo* about Michael Stewart, a New York graffiti artist who died in 1985 in the custody of transit police. Shocked's on-stage discourse revolves around denonciations of sexism, racism and militarism. From there she talks about her concern for the environment and her hope for an end to homelessness and poverty.

Even the black and white cover photo on *Short Sharp Shocked* establishes her image. It features Shocked grimacing as San Francisco police arrested her at a protest during the 1984 Democratic convention.

It was after that arrest that Shocked (who declines to reveal her real name) adopted her stage moniker because, she says, it described "the way I felt. It said it all."



Nevertheless, these days, Shocked finds herself working for Polygram, one of the world's largest record labels. The company provides her with the resources to reach a large audience and the freedom to convey her messages undiluted. "I don't know if I can do anything within the system," she says.

Years of living in Europe schooled her in opposition politics. In recent months, for example, she has played benefits for the Youth Campaign for Nuclear Disarmament, World Of Music And Dance Festival (WOMAD) and the Christic Institute, a Washington, D.C., public interest group that has filed suits claiming contra leaders and their American supporters are connected to drug running and terrorism.

She says her roots are in America's counter-culture tradition. Into this category she includes not only protest-singing beatniks, but also influences as diverse as blues songwriters Leadbelly and Big Bill Broonzy, bluegrass music, Guy Clark, Townes Van Zandt and hardcore bands like the Circle Jerks and the Dead Kennedys.

"It's real subversive music, unlike bands like Guns 'N Roses and other commercial stuff," she says. "The only thing they rock is the cash box."

And although she is only 25, her life has already taken so many unusual twists that she writes with the authority of someone much older. Episodes in her life story include being a squatter, traveller, Mormon, inmate at a psychiatric hospital, expatriate, runaway, jailbird and skateboard punk rocker, to name just a few.

The oldest of eight children, she was inspired by her "hippie-atheist" father's love of adventure and music. At 16, she ran away from her strict Mormon mother ("a real Tammy Baker type") and her stepfather, a career Army man.

Shocked moved to Dallas then, in 1981, to Austin, where she attended the University of Texas. Later, she migrated to San Francisco, where she moved into a squatters' commune and immersed herself into that city's homeless culture, an experience that radicalized her, she says.

She returned once again to Austin and took up a wild life that concerned some of her friends, who let her mother know of their fears that she was going over the edge.

"It was the opportunity she was looking for," Shocked says. Her mother committed her to a psychiatric hospital in Dallas. Her release came a few months later when her mother's insurance ran out.

"I love that side of it," she says. "You're crazy as long as the insurance is there."

She fled to Europe, settling in again with the squatter movement in Amsterdam. "They say 'America — love it or leave it.' So I left."

In 1986, Shocked decided to come home to Texas for a visit and to attend the Kerville Folk Festival, a laid-back Mayfest she had always loved.

At Kerrville, Shocked was discovered in a punk-folk fairy tale-like way by Pete Lawrence, a British music entrepreneur.

Using his Walkman, Lawrence recorded Shocked — and the background crickets — during one of the festival's ubiquitous late-night campfire sessions. He returned to London and released what became known as *The Texas Campfire Tapes*. It soon became a big underground hit and led to a contract with Polygram Records.

> "I tell stories. They're political. It's just that conclusions can be drawn in many different ways."

Although her permanent address is still a houseboat in London, England, Shocked says she will spend a lot more time in the United States performing and recording.

"I felt like I'd come to a dead end," she says. "And now, without compromising myself in any way, I've been given a barrelful of resources."

This way, she can help people "learn about what's going on in their country," Shocked says.

"Students are in a time where they need to take the time to learn about what's going and about dissent. Dissent can make you more articulate."

Michelle Shocked will be appearing at the Spectrum on March 30.

Tout, tout, tout et le reste sur GBS

par Élie Castiel

Nom: Benesty Sroka. Prénom: Ghila. Profession: Éditrice/Journaliste. Elle s'occupe beaucoup, passionnément et jusqu'à la folie de deux magazines culturels, *Tribune juive* et *La parole métèque*. Ajoutons qu'elle est aussi co-fondatrice de l'Association internationale de la presse féministe.

Elle a fait des études en philosophie et lettres à l'Université de Louvain et en Sciences Po à Paris. Et c'est à Louvain, en 1973, qu'elle a découvert sa source d'inspiration, Simone Weil, la philosophe (à ne pas confondre avec Simone Veil, la ministre).

"En lisant son oeuvre, dit-elle, j'ai compris beaucoup de choses par rapport à moi-même, mais aussi par rapport au christianisme."

Le dernier numéro de *La parole métèque* est justement consacré à Simone Weil. En le lisant les lectrices (et lecteurs) comprendront qui est Ghila au juste.

Nous avons rencontré cette femme énigmatique et engagée dont le seul souci a toujours été (et l'est encore) le rapprochement entre les communautés culturelles et la communauté francophone du Québec. Elle a eu la gentillesse de répondre à nos questions. Nous avons découvert une personnalité intense et attachante à la fois. Un être humain hors du commun. Donnons-lui la parole.

The Link: Qui êtes-vous Ghila?

Ghila Benesty Sroka: D'abord, je dois vous remercier d'avoir choisi de m'interviewer pour ce numéro du 8 mars consacré à la femme. Vous me donnez l'occasion de me présenter à vos lectrices du Link, et aussi à vos lecteurs parce que notre magazine n'est pas seulement lu par les femmes.

Je suis juive d'origine. Je suis à Montréal depuis une dizaine d'années. J'ai choisi de vivre au Québec parce que je suis francophone. Je ne suis ni réfugiée politique, ni immigrante économique. Je suis ce qu'on appelle communément une "immigrante culturelle"

J'avais envie de m'épanouir dans un pays où tout est possible. Et comme le Québec, c'est "l'Amérique", alors je suis venu au Québec.

Je suis là depuis dix ans et je pratique cette profession qu'on appelle le journalisme. J'ai fondé il y a sept ans *Tribune juive*, un magazine d'information générale qui traite beaucoup de multiculturalisme et de culture juive en particulier.

Pourquoi avez-vous choisi d'appeler votre second magazine *La parole métèque*, et j'insiste sur le sous-titre: *le magazine du renouveau féministe* ?

La parole métèque est né il y a deux ans, et plus précisément le 8 mars 1987, dans le but de combler un vide parce qu'à Montréal, il existait un excellent magazine, *La vie en rose*, et qui pour des raisons d'ordre économique, a disparu. Pourtant, malgré la bonne foi des éditrices, ce magazine avait une carence, c'est à dire qu'il n'avait pas cherché à comprendre la réalité dans laquelle il était: la société québécoise qui est une société *multiculturelle*. Bien que cela déplaise à beaucoup, le visage de Montréal est un visage "ethnicolore". *La vie en rose* traitait des affaires nationales québécoises et n'avait pas tenu compte de la réalité des femmes immigrantes. Et pour cette raison, j'avais décidé de fonder *La parole métèque*.

Pourquoi "métèque"? c'est parce que cette appellation veut dire en grec "étranger" et je considère que les femmes sont des étrangères dans la société des hommes. Et étrangères aussi parce qu'immigrantes. Pourquoi "renouveau féministe"? parce que tout simplement nous voulions apporter un nouveau souffle au concept du féminisme.

Avec la notion même de "renouveau féministe", nous voulions aussi dire que nous n'étions pas l'accent du pouvoir, que ce magazine avait pour but de faire connaître une autre réalité pluraliste. Les métèques veulent s'affirmer en toute liberté. C'est pourquoi *La parole métèque* est une publication indépendante qui veut garantir le pluralisme des opinions. C'est aussi une parole progressiste qui condamne le colonialisme. En deux ans, nous l'avons prouvé en donnant la parole aux femmes du monde entier. À titre d'exemple, nous avons consacré un numéro à la cause des femmes de Haïti quand Duvalier est tombé.

Quelle est la philosophie que vous appliquez à ce magazine?

Elle est très claire. Nous visons avant tout à intégrer la parole des femmes immigrantes au mouvement féministe québécois. C'est aussi un véhicule facilitant l'intégration des voix universitaires, c'est à dire que nous voulons permettre à toutes les féministes des universités en général de s'exprimer dans notre magazine. J'ajouterai que c'est aussi un magazine qui a l'aspect "multidimensionnel" et "multidisciplinaire".

Est-ce nécessaire, de nos jours, de publier un magazine féministe dans des pays qu'on dit "développés"?

Plus que jamais. Depuis vingt ans où les femmes se battent pour des acquis qui devraient êtres normaux, elles n'ont pas encore réussi à les obtenir. Par exemple, il y a encore des luttes pour les droits à l'avortement, il y a encore des luttes pour les garderies, il y a encore des luttes pour un salaire égal.

D'ailleurs, cette lutte se poursuit non seulement en Amérique du Nord, mais aussi en Europe et dans le tiers monde. Pour toutes les femmes, nous faisons écho de ce qu'elles ont à dire.

Avez-vous déjà traité des femmes dans le milieu des affaires?

Le milieu des affaires ne m'intéresse pas. Il y a, à Montréal, beaucoup de magazines de femmes qui ne sont pas féministes et qui traitent de ces sujets là. *La parole métèque* est un magazine culturel et politique. C'est très simple, la confiture, les tricots et les affaires n'intéressent ni mes lectrices, ni mes collaboratrices.

Vous parlez de collaboratrices. Avez-vous parfois des collaborateurs?

Oui, bien sûr. Nous avons un collaborateur unique et permanent, Yves Alavo. La raison pour laquelle il participe à *La parole métèque*, c'est parce qu'il est spécialiste dans les questions concernant les communautés culturelles. Son apport est immense et capital.

Avez-vous des correspondantes à l'étranger?

Oui. À New York, à Los Angeles, en France et en Italie. L'aspect international de notre magazine est fondamental. Dans chaque numéro, nous avons des articles provenant d'autres endroits que le Québec. Ce qu'on souhaite, c'est de nous faire connaître, mais aussi de connaître les autres. Notre magazine est d'ailleurs en vente à l'étranger.

Comment fonctionne *La parole métèque*?

Nous publions quatre numéros par an. En principe, ce sont des numéros par thèmes ou de facture générale, ce qui est le cas pour le numéro qui vient de paraître.

Notre prochain numéro sera entièrement consacré aux femmes du "troisième sommet de la francophonie" qui aura lieu à Dakar. Permettez-moi d'ajouter que j'ai l'intention de fonder une association des féministes francophones. Nous n'avons pas l'intention de laisser le féminisme dans les mains des mecs. Ils gouvernent depuis cinq mille ans et cela suffit. Nous allons intervenir sur ce plan là.

Pour revenir à notre numéro sur la francophonie, nous allons donner la parole aux femmes d'ici, aux francophones hors-Québec et aux francophones du tiers monde. Et comme le Québec est un pays qui n'a pas de passé colonialiste, tous les pays sont fiers de collaborer avec nous.

Dans la parution qui suivra, il sera question de Clarice Lispector, une grande écrivaine féministe brésilienne qui a laissé une grande oeuvre derrière elle. Après cela, un numéro sera entièrement consacré aux femmes québécoises dans le théâtre.

Couvrez-vous aussi le cinéma?

Bien sûr. Au moment de la parution de votre journal, je serai dans l'avion qui va me conduire en France, et plus précisément à Créteil au sud-est de Paris où se déroulera le festival international du film de femmes. Par conséquent, *La parole métèque* sera là pour couvrir l'évènement. Par la même occasion, je profiterai de mon séjour en France pour étendre le territoire de vente de notre magazine. Mon but est simple, j'ai décidé d'exporter la culture québécoise à l'étranger. Je me considère comme une excellente ambassadrice culturelle du Canada.

Vous avez parlé de minorités, de groupes ethniques, de multiculturalisme. Par contre, il y a aussi le "lesbianisme politique". Occupe-t-il une place dans votre publication?

Je suis très heureuse que vous ayiez soulevé cette question. J'aimerais que vous sachiez que dès que j'ai fondé *La parole métèque*, j'ai fait savoir à toutes les féministes du Québec qu'elles avaient leur place dans le magazine. C'est très simple, il n'y a pas de place dans *La parole métèque* ni pour les racistes, ni pour la xénophobie. Dans *La parole métèque* , il y a seulement de la place pour les féministes progressistes.

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In May 1987, Fred Bentley, a McGill cleaner, alleged that he had been assaulted by two McGill security guards. Recently, Montréal municipal court rejected Benley's claim against McGill.. Now, McGill is suing Bentley for assault. He could very well lose his case; and his job. Bentley is black. The two security guards are white. All proceeds from this benefit go to his defence fund.

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Sportsbeat

Blues victorious

Referee robs Stingers' win

by Keith Mills

We were robbed.

That was the consensus of several Stingers after their 108-96 overtime loss to the Toronto Varsity Blues last Tuesday at the Loyola Complex.

The Stingers had lost two previous encounters with Toronto, but appeared headed for a victory in the dying seconds of the game. With the score tied 86-86, an apparent foul on Michael Cohee was not called, which allowed Toronto to escape regulation and get into the overtime period.

"That was terrible officiating," Cohee said. "I was grabbed. That call has to be made." Several other "non calls" also incensed the Stingers.

The highly entertaining game was marred at the end with an altercation between several Stinger players and referee Jimmy Orr, who was chased down as he tried to leave the gym. Words were exchanged between Stingers players and the ref before he left.

According to several Stingers, Orr made some derogatory racial remarks. The Stingers have had their fair share of Orr this year. Apparently a few weeks ago, the Stingers were in a similar situation in a game against Ryerson. The referee in question in that game was Jimmy Orr.

Aside from the post game altercation, the Stingers and the Varsity Blues played some exciting basketball.

Both teams were looking to get into a groove as the CIAU championship tournament approaches March 10-12. It was the Stingers though, who couldn't seem to get untracked in the first half.

They came out of the first half down 58-45.

Toronto was led by guard Nick Saul who hit seven of 10 shots from three-point range to lead all scorers with 31 points. When the shooting cooled off, six-foot-nine centers Rob Wilson and Mark Harvey were there to collect the rebounds. They added 21 and 17 points respectively.

The Stingers played in spurts in the first half, unable to make a significant run at the Blues.

"We weren't sharp in the first half, but we came out with more flow in our play in the second half," Cohee said.

Outplayed in the first half, the Stingers climbed back into the game with improved play defensively. They forced turnovers, and disallowed the Blues any second or third shots offensively.

One of the keys was improved play under the boards. Dino Perin and Nick Arvanitis combined for 24 rebounds, 10 coming in the second half. They also chipped in with 25 and 14 points respectively.

The Stingers were running on all cylinders as the half wore on.

Playing catch up for much of the game, the Stingers grabbed the lead 84-83 late in the second half.

The Stingers seemed to be in control. They had the lead, and were going against a Toronto team without Ron Wilson, who was on the bench with four fouls.

The Stingers unfortunately couldn't build on their lead. With Wilson on the bench, back-up Mark Harvey picked up the slack down the stretch. This set the stage for the incident in the dying seconds.

The Stingers were unable to win it in regulation, leading to the overtime period.

The overtime period saw the Stingers outscored 22-10. The Stingers were out of "synch" in the overtime period.

"We didn't excute in overtime," Cohee said. "We got away from the inside game. He (Wilson) had four fouls and we should of looked inside more."

A fan bus will be heading to the CIAU championship tournament. For further information call 848-3849.

The refs were the story of the game, with bad calls and derogatory references to Black Stingers.

Athletes targeted

Crime crackdown on US campuses

DENVER, Co. (CPS/CUP) — A rash of arrests of American college athletes culminated Valentine's Day with the nabbing of a University of Oklahoma quarterback charged with selling cocaine.

FBI officials said other players may be arrested in connection with Charles Thompson's alleged attempt to sell 17 grams of cocaine to an undercover agent in January.

Just four days before Thompson's arrest, three other Oklahoma football team members were accused of the gang rape of a 20-year-old woman in the althetic dorm January 20.

In his August 1988 book, former U of Oklahoma linebacker Brian Bosworth said "if you were a star on the University of Oklahoma football team, you could do just about anything you wanted. You had no rules."

U.S. campus athletes have been making crime headlines frequently in recent months.

In late January, University of Colorado football player Marcus Reliford turned himself in to face a series of burglary and rape charges. Two other former Colorado players have been charged in sexual assault cases this year. About 14 Colorado athletes have been arrested in the past 17 months.

Also in January, two St. Bonaventure University basketball players were arrested on burglary charges.

Virginia police nabbed a George Mason Unibversity soccer player for assaulting another student in a campus last fall, while former Millersville State University basketball star Amos Clay was sentenced to two seven-year terms for a series of "home invasions" near the campus.

A Mississippi State University football player was shot in September during a chase, punctuated by beatings, with fraternity members.

Four University of Southern California football players were arrested in January 1988 during a riot at the premiere of the Eddie Murphy film Raw.

One man was shot to death and another stabbed during the melee. A week later a California district attorney charged another university player with kidnapping.

Athletes boycotting coaches

DENVER, Co. (CUP/CPS) — American university and college athletes are refusing to attend practices or quitting altogether over complaints about team coaches.

All but a handful of the 55 Prairie View A&M University football team returning to the 1989-season squad are refusing to attend spring practice unless the Texas school fires head coach Haney Catchings.

Players said in mid-February that Catchings withheld their textbooks, suspended regular study halls and conducted six-hour practices that left them little time to study.

Prairie View president Percy Pierre called a Valentine's Day press conference to assure that an investigation was on the way, and that "academics always come first for all our students. Football is still an extracurricular activity."

A month earlier, 10 San Jose State University basketball players quit, claiming coach Bill Berry was verbally and mentally abusive. They left the roster after Berry grabbed a player and threw him to the ground.

At New York City's Columbia University, football players forced coach Larry McElreavy to quit by publicizing charges of excessive drinking and an extramarital affair.

Several University of Colorado at Colorado Springs students left the basketball team, complaining of the coach's skills.

Issues in Education Week '89
presents:

Stephen Lewis

(Former Canadian Ambassador to the United Nations '84-'88)

"The Ethnic Mix in Society and Education"

Monday, March 13, 1989 – 7:00 pm

D.B. Clarke Theatre (off Hall building lobby), 1455 de Maisonneuve W.

Scheduled events: March 13-17

- **The Ethnic Mix in Society and Education (Guest: Stephen Lewis)**
  (Monday, March 13 , 7:00 pm – D.B.Clarke Theatre)

- **Disabled Students/Educational Technology**
  (Tuesday, March 14, 3 pm – Hall 110)

- **Prior Learning Accreditation: The Present Context**
  (Wednesday, March 15, 3 pm – Hall 110)

- **Gender Equity: The Classroom Environment**
  (Thursday, March 16, 7 pm – D.B. Clarke Theatre)

- **Finance of Post-Secondary Education: Who's to pay?**
  (Friday, March 17, 3 pm – Hall 110)

Presented by Concordia University Students' Association in collaboration with Concordia's Deans and the Rector's office